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PMK 7/91

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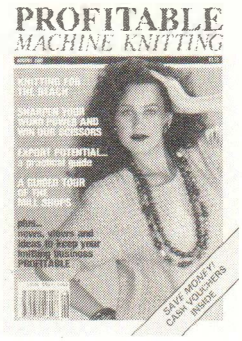


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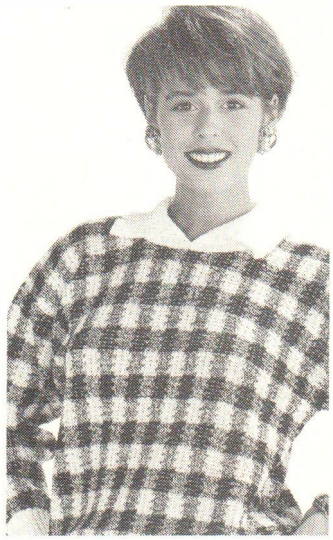
● **The *Profitable Machine Knitting* HELPLINE is there to answer your questions or queries. Ring 0323 27074 between 8 and 9 in the morning and after 6 in the evening. We'd love to hear from you.**

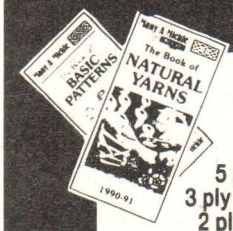


*Passap 6000 sweater page 28*

*Classy Clown page 18*

*Beach Bag page 49*

The Book of NATURAL YARNS 90-91
plus the SUMMIT Collection




| Shades | |
|---|---|
| Shetland Wool | 87 |
| British Wools | 22 |
| 4 ply Fleck Tweed | 13 |
| 5 ply Guernsey Wool | 5 |
| 3 ply 100% British Wool | 37 |
| 2 ply & 4 ply m/w Wool | 56 |
| 2 ply & 4 ply Botany Wool | 39 |
| Slub Cotton plain & mixtures | 35 |
| Mohair 4 ply & Chunky | 85 |
| 3 ply Sock Wool | 5 |
| Mercerised Cotton 2/10, DK | 46 |
| 2, 3 & 4 ply Soft Cotton | 99 |
| * Aran plain & colours | 31 |
| Acrylic & fancy yarns | 73 |
| TOTAL SHADES | 633 |

* Awarded 1st prize by the British Wool Marketing Board in the machine knitting section

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# Second time around

*The next two months are supposedly the time when the knitting takes a back seat and we all get into the summer mode... Well, if the weather today is anything to go by, we will be getting the winter woollies out and the machines will be doing overtime. I can't help feeling a bit guilty when folk moan about the weather because if it is too wet to weed the garden what can one do but put on a brave smile and knit...*

## Planning ahead

*Every year we are requested by our readers to get the Christmas patterns published in good time and this year we must have beaten all records. Browsing through past issues (another rainy day pastime) we couldn't help feeling that it would be a shame not to remind you of some of the Christmas patterns of the past. Like the song 'The Second Time Around', these patterns have added value because we only bring to your attention the ones we know have been successful. We could publish a whole issue of success stories just about the clown pattern alone, and I think that the greatest total so far of clowns knitted by one person is 187... Can anyone beat that I wonder? However, going back to planning. If you want to give your sales a boost or just to get started then Christmas is the ideal time and you should be starting your knitting NOW.*

## Classes

*Angela Gordon completes her series on Teaching for Adult Education in time for the start of the next term. You will be pleased to hear that she will be returning shortly to bring us up-to-date with computer developments.*

## Opportunities

*Last weekend, I spent an enjoyable day at the Biggin Hill Air Show and I couldn't help thinking what a little goldmine it could have been for an enterprising machine knitter. There were enthusiasts there of all ages, shapes and sizes avidly pouncing on anything that had aircraft on it... a stall of sweaters with aircraft designs would have been a sellout... I think the family could see me ticking over, especially when I started looking through my punchcards that evening... the Red Arrows look terrific on a navy or bright blue background... just a thought.*

## Welcome home

*We are pleased that John Geipel, our regular cartoonist, is back in this country. It would not be the same without him, I have always maintained that profitable machine knitting is not just about making money but about enjoying yourself with your machine, and a touch of humour certainly helps along the way...*

## Coming next...

*September is harvest time, and you will love our Harvest sweater and jacket and we have baby garments that will gladden the heart of mums and grandmas alike. In keeping with the times we have a wonderful Wildlife sweater and, of course, all the usual articles and profitable patterns.*

## Passap/Pfaff 6000

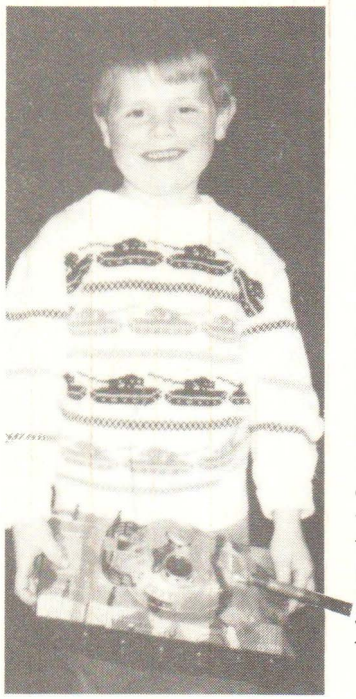
*Our recent articles on the 6000 machines have been very well received and Grace has requested that anyone who remembers what their main problems were when they started might find the time to drop her a line or give us a call so that we can cover these areas in future articles.*

## Finally... Small is beautiful...

*Many successful machine knitters (myself included) owe their success and expertise at knitting to a good natured machine knitting dealer who nursed them through the first stages of buying and learning to use a machine. It is sad that so many small businesses are closing, not through lack of either expertise or enterprise but through lack of support. Of course, we all need to find a bargain and shop as economically as possible, but there is another side to the coin and what price do we put on friendly service, personal attention and a welcoming smile... just another thought!*

Hazel

# Tank tops are tops



*Grandson Matthew models the 'Tank Top'*

**Carol Evans from High Wycombe in Bucks wrote to us:**

I am enclosing a cutting from my local newspaper, the *Bucks Free Press*. Many moons ago I had promised my son-in-law a special sweater, so when he complained of being cold (during the Gulf War) I decided that the time had come to set everything else aside and commence. As he maintains the tanks of the Grenadier Guards I had the perfect punchcard from *PMK* March/April 1989, page 39, Carol Baker's tank design. I made it in Bramwell's 4 ply Acrylic in Blonde and Bottle Green and Yarnarama Mink. It was very successful. The local newspaper ran a small article on it and I had several phone calls from other machine knitters who also wanted to make it. I gave them the necessary information and hope that it sold some back issues. I have since knitted this design again and again, it is very popular with the little boys too. I am enclosing a photograph of one of my mini-models, my grandson, five-year-old Matthew sporting his Tank Top.

*Carol sent us the cutting from the* ***Bucks Free Press*** *and also the photograph of Matthew. It is an ill wind so they say and Carol's warm-hearted knitting has triggered off something good from a cold situation. Carol's photo has been included in our mini-model competition which, I am pleased to say, has had our largest number of entries yet... I don't know quite how we are going to manage to judge it, but watch out for the results soon.*

## From The Yorkshire Mohair Mill

As a keen knitter working for The Yorkshire Mohair Mill as I do, I was reading (during my lunchbreak) my copy of ***PMK*** May 1991. On reading the Yarn Break section on page 6, I noticed that you are often asked for supplies of Alpaca. Well, could I just say that we carry a range of 100% Alpaca on 500g cones, available in 18 shades at £12.49 per cone. We also do an Alpaca/Mohair range. I hope that this information is of some use to your readers as I find your magazine a valuable source of information. Keep up the good work.

**Mrs B Phelan**
**(an addicted reader of *PMK*)**

*Thank you Mrs Phelan for writing to us. We are glad that you were reading in your lunchbreak we wouldn't want to get you into trouble. We are also pleased to hear that you find us a useful source of information and we would take this opportunity to ask our readers to take a moment to write to us if they come across a yarn or product that they have found especially useful, profitable or just lovely. Grace Hayward and I were discussing advertising this morning and we both agree that we are influenced most by advertising that comes as a personal recommendation. We are always happy to spread the word on new yarns and products and on any old ones that we should be reminded of.*

## THE RIGHT MACHINE?

**Mrs Janice Upton from Llangynwyd wrote to us:**

Writing letters is not my forte, but the time has come when I am desperate for advice. A year ago, I bought a Knitmaster Zippy with the sole purpose of earning money from home. First, I enrolled at evening classes to gain the technical know-how... that was a mistake, it was a class of elderly ladies who wanted somewhere to go for a chat and even the tutor could not control them. I moved to another class and it was great and I learned the basics but then we moved house... no classes locally but the local wool shop lady has been very helpful. However, I feel that I cannot keep troubling her so here are my questions.

1. Have I bought the right machine? I don't have a ribber but I do have the lace carriage.
2. Do I specialise or knit all sorts?
3. Do I send for yarn? It is expensive in the wool shop?
4. Are there any of your back issues I could read to help me?

This is the second issue of *PMK* I have bought and thoroughly enjoyed. The letter 'Clowning Glory' from Daphne Davidge and your concluding two paragraphs (April issue) made me put pen to paper and have been an inspiration to me not to give up but to try again.

*Your letter is like so many letters we receive at this office, Janice, and I am sure that this reply will be of interest to many of our readers.*

*1. You certainly have bought the right machine. Any knitting machine, if it is in good working order, is the right machine. It is what you do with the machine that counts, that goes from the latest and the greatest down to one that looks as though it has come out of the ark. Pick out your machine's good points and work on those. You don't have a ribber, so plan alternatives to ribs. Many a top designer has never used a ribber on their designs. You do have a lace carriage, so make use of it. Plan your knitwear taking into account the equipment that you have.*

*2. It pays to specialise. This, I feel, is one of the golden rules of a successful machine knitting business. There are many reasons for this and we do not have the space on this page but briefly, it means that you can buy your yarn wisely knowing that it will be used and not sit on the shelves. It makes life easier when it comes to planning your garments. If you knit something different each time, think of the sampling and tension swatches and calculations involved... all time consuming and often costly. However, if you plan a range of garments in the same style and yarn type you are soon into the production situation and knitting time, planning and yarn buying becomes much more cost effective. It need not be boring, you can change colourways and pattern details (different Fair Isles) but basically the garment will be the same. If you display knitwear, it looks much more attractive if it has a theme or a colour scheme... a bundle of all sorts tends to look a bit like a jumble sale.*

*3. Sending for shade cards and comparing prices, especially if you intend to buy vast quantities is a good thing to do. Better still, if you can, then take a day out and visit somewhere where there is a wide range to choose from and you can select your own yarns. Once you have established a relationship with a particular firm you may well be able to deal with them mainly by mail order, but a trip out now and then is essential.*

*4. I would be failing in my job as editor if I did not encourage you to purchase all our back issues as I feel that we have something in each one of them to offer the profitable knitter. However, that would be quite costly, so I suggest that you start by reading the back issue article in this issue. I know that it seems a long way off, but now is the ideal time to start your Christmas knitting, there is no better time to get a business started than the Christmas season. Choose your patterns, stock up the yarn, you'll soon be in full swing and doing your Christmas shopping on the proceeds. Good luck, you can do it.*

REMPLOY
Knitwear

# 'A unique undertaking'

*Lesley with Aberdeen Factory Manager, Mary Murphy*

Disability does not necessarily mean an end to machine knitting — on the contrary in some instances it has proved to be an aid to recovery. Remploy Ltd is a unique British company with a diverse and complex role in society. It is a large industrial and services company with annual sales of over £100m — and a total workforce of 11,000 people! It is also a sophisticated training organisation, placement agency and has a network of 93 factories providing employment for 9,000 severly disabled men and women.

Remploy is involved in a number of industries — and knitwear is an important part of these: it designs and manufactures top quality regulation and fashion knitwear for governments, large corporations and institutions across five continents and nearly thirty countries worldwide.

From initial brief, Remploy Knitwear uses the latest computer-aided design and state-of-the-art manufacturing equipment creating both practical and cost-effective knitwear to suit the toughest field test or the most critical corporate standards of the world's most prestigious companies. And additionally, Remploy has been awarded the Queen's Royal Warrant for knitwear — the company having always invested strongly in quality, design and production standards.

The Division has 10 factories from Derby up to Aberdeen and employs more than 1,000 people. It manufactures uniform knitwear for the armed forces, the police and fire brigades; corporate knitwear for commercial customers such as British Airways and Securicor — and fashion knitwear for two of the country's leading High Street chain stores.

Recently, Remploy launched its own label autumn/winter fashion collection taking part in the important Premier collections — and its sophisticated knitting and making-up units have the capability of incorporating design and development over a wide range of stitch effects.

'Grand Prix', 'Heritage' and 'Celtic Cable' are just a taste of what is on offer in Remploy's exciting '91 knitwear collection. 'Grand Prix' is a fresh young statement with sporting themes and includes the latest hooded cardigans and leggings with highly decorative designs — it is aimed at both men and women in their mid-20s offering a racy alternative for the young and active.

'Heritage' combines strong wool patterning softened by pastel colours and fine yarns. Delicate designs appear on a range of co-ordinated tops and skirts.

'Celtic Cable' uses pure and natural wool, made famous by Aran and Fair Isle styles, woven to a range of heavy, warm garments with an unmistakable English look. It is applied to some fresh new styles and earthy colours for both men and women.

Combining traditional stitch details with the highest quality natural materials, the new collection offers the best of the old with an exciting sense of the new.

Remploy exists first and foremost to employ people and has a need to retrain its employees in different skills to meet changing needs in the marketplace. It has a commitment to training second to none, and has pioneered many new techniques over the years. Strenuous efforts are made through special campaigns and communications programmes to keep employees informed of the reason for the spirit of change within Remploy so that they can contribute in their own individual ways.

Ivor Cohen CBE, chairman of Remploy has said: "The special needs of disabled people employed effectively in a company determined to prosper in the competitive business environment of the 1990s, lie right at the heart of this new corporate identity programme. It is our hope that the new symbol will become known throughout the country — indeed even further afield — as the special mark of a unique organisation with challenging and complex roles in society, in which Britain has led the world."

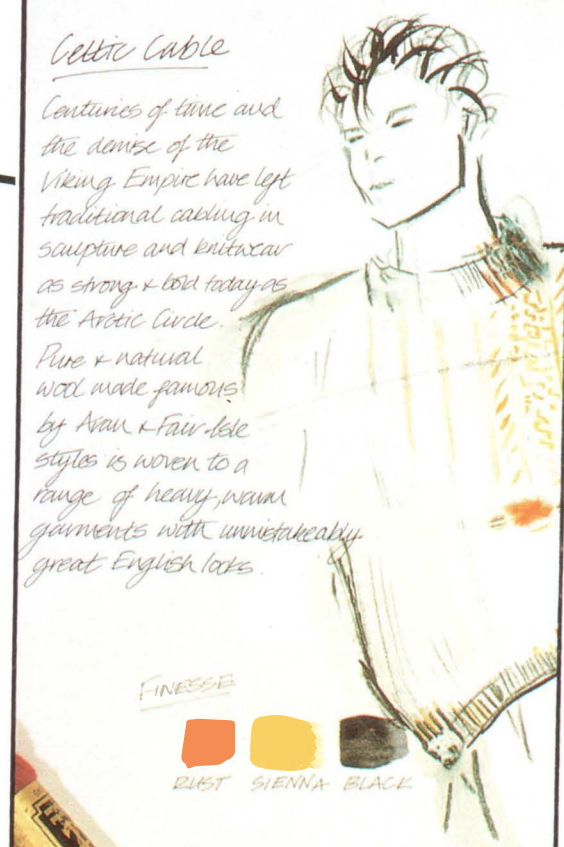
Remploy knitwear, both regulation and fashion, competes successfully with any similar wear to be found elsewhere. It enjoys the continued support of clients and staff — and its standards of quality are not only unbeatable but probably the highest in the industry.

The unique undertaking of Remploy and its outstanding success should provide an inspiration to knitters everywhere.

s t y l e

## Celtic Cable

Centuries of time and the demise of the Viking Empire have left traditional cabling in sculpture and knitwear as strong & bold today as the Arctic Circle. Pure & natural wool made famous by Aran & Fair-Isle styles is woven to a range of heavy, warm garments with unmistakeably great English looks.



FINESSE

RUST SIENNA BLACK

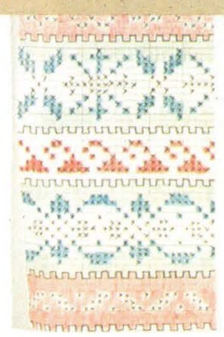
Celtic Cable however, is also appl
to some fresh new styles and ca
colours for both men and wo

## Grand Prix

Fresh young sta
Grand Prix presen
wool based ga
cardigans a

y l e & k n i t w e a r

The strength and weight of mens classic winter knitwear and the strong colours of nature. Mid-range reds greens and indigo's support designs that appear natural and somehow ageless.



## Heritage

ELITE

SAPHIRE PEAGN ROSE QUARTZ

Womens' designs having the same strong wool patterning but softened by pastel colours and finer yarns. Delicate designs appear on a range co-ordinated tops and skirts.

ed at both men and
en in their mid 20's,
d-Prix promises a
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# When quality counts

**Knitwear tops are all-important on the fashion scene. JEAN WISEMAN previews some top quality collections.**

It seems contradictory, but when times are 'hard' — quality counts, and more people invest in good garments which will wear well, and retain their looks.

Previewing some of the top cashmere collections for autumn/winter 1991/92 some definite shapes, styles and colours emerge. And even the most classical of knitwear incorporates subtle changes which make them highly fashionable and infinitely covetable. Ballantyne has introduced a rich and warm colour palette to complement new body shapes. Winter pastels are all-important and added richness is achieved with the use of all-over baby cables and bold cable ribs. Shawls, capes and hooded jackets are very much 'in' — and there's a great feel for tunic tops partnered by stirrup pants or the latest leggings. Men's knitteds also feature cables and 4 ply sweaters in pinks, rich creams and oatmeals are part of the new men's fashion story. Twinsets are to be popular with menfolk and they have a fresh appearance when given all-over textured geometric squares.

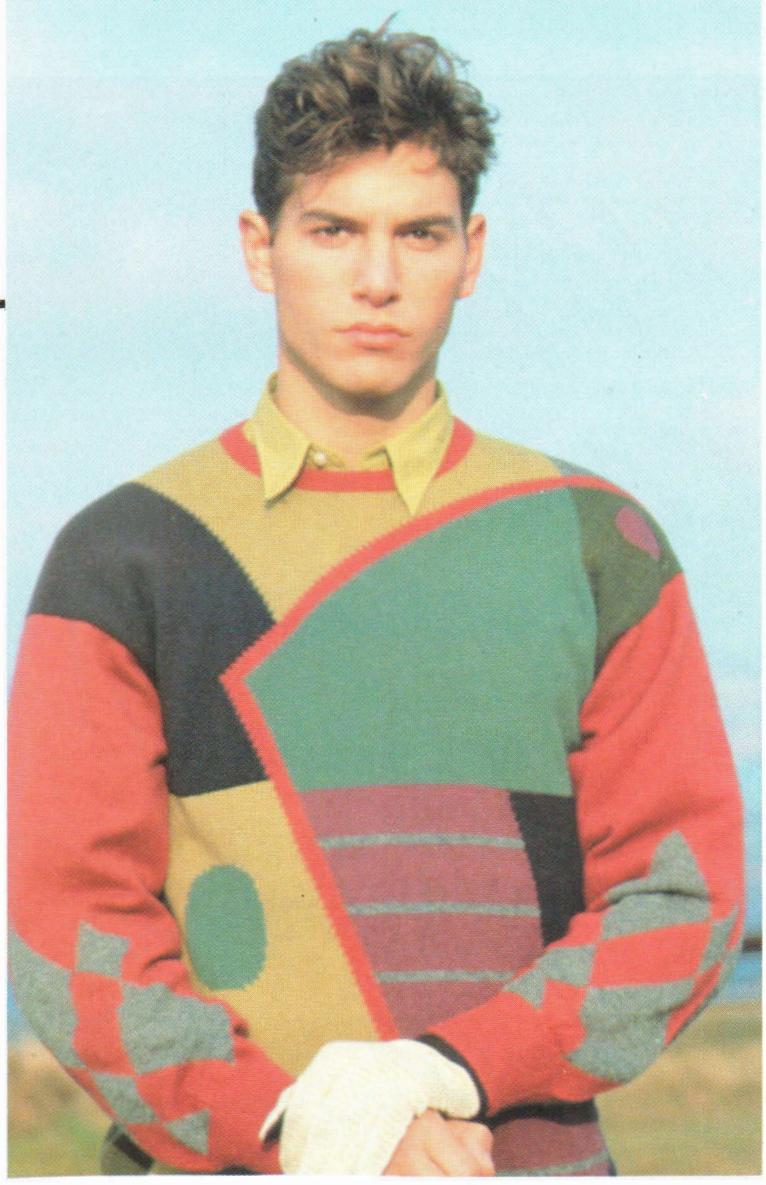
For the coming winter, colour is divided into four distinct themes: Misty Marls, Rustic Tones, Autumnal Hues, and Winter Brights-Winter Pastels. Respectively — marls and melanges give softness and light to winter colours. Grey blues and greens are suffused with mists and softened with tones of leather and bracken. Rustic tones include earthy colours from warm neutrals and rich clay colours to crushed berry reds, warm rosewoods and pink. Autumnal hues bring touches of golden yellows, burnished bronzes and lichen greens — again brushed with soft reds and browns. Winter Brights are said to be 'Christmas colours' with reds, yellows and turquoise, while the rare pastel tones include Winter Whites, creams, soft oatmeal and yellows together with pink and duck-egg blue. Classic styling takes on a new lease of life with Intarsia collars added to the new looser and blouson styles, and on more fitted shapes gentle frills in contrasting colours are added to necklines and

Above: *A winter pastel tunic top teamed with leggings from Ballantyne*

Right: *Dramatic Intarsia designs feature in Ballantyne's winter collection*

Right: *Pullover from Pringle's sports-inspired 'Geometric George' collection*

Below: *Pure lambswool cardigan and pullovers from Pringle of Scotland*



cuffs for a softer, more feminine effect. The classic cape is reintroduced with multi-coloured trims or cable edges — while the reversible cape is to be seen in several collections sometimes costing well over £1,500! For winter evenings — or for those privileged to attend house parties — simple cashmere ankle length dresses are given beaded and jewelled collars and cuffs while tightly fitted ribbed tops are simply decorated with pearls.

Intarsias are not forgotten and this season sees beautifully crafted interpretations depicting flowers and sporting scenes as well as abstract designs.

From another exclusive collection, largely in cashmere, Pringle of Scotland offers a colour range of the most subtle pastels — and majors on the new browns and soft reds. The spectrum includes Ancient White, Honey, Hebridean Brown, Wheatmix, Natural and Black together with Cawdor Red, Ruby Red and new Banquo Purple.

Classic design is again combined with fashion dressing — the all important tunic is explored with or without hood and partnered by fine ribbed leggings or beautiful wrap knits which swathe the body. Modern classics enjoy loose, comfortable necklines and subtle detailing — and as behoves a Scottish house, traditional Scottish weaves of tartan and Argyle are successfully translated into knitwear. Necklines are bound, and shapes loose with cuff detailing.

With Pringle's association with top golfer, Nick Faldo, it's not surprising that the sporting element should be strong. Inspired by the 'all American' sweat shirt, this firm utilises its techniques to create comfortable, stylish knitwear. The shape is relaxed with round necklines, again often with hoods and drawstrings, so making a strong fashion statement.

In the Faldo range, inspired by the complete golfer, Pringle introduces 'Geometric George' and using cashmere and sportswool, the collection displays block Intarsias and graphic golf motifs with check and fine multi-coloured stripes.

One outstanding feature of the next season's knitwear is the contrast — garments are either classically simple and understated, relying on the new looser shapes, or alternatively, introduce a mixture of textures and patterns within the one garment. (Could this be a means of using up a stock of different wools?)

Within a choice of shapes — square cut styles simply graze the body — or an alternative silhouette is provided by body-conscious dressing. Knitwear tops are all-important for both men and women and fine gauge, oversized tunics are intended to be worn two or three together!

A mixture of yarns within one garment makes for interesting and rich texture. Temsley Knitwear of Devon promotes simple batwing or T-shapes worked in cotton with touches of chenille and silk, while another top designer, Isobel Auker of Norfolk uses soft botany wool juxtaposed with shiny mercerised cotton and velvety chenille creating a richly patterned cloth of subtle dark colours and enhancing the rhythmic patterns which have become the 'handwriting' of these popular designs. Probably, the majority of us who 'knit for profit' are not privileged to work in luxury yarns where price is no object. However, inexpensive should never mean 'shoddy'. The most price-conscious garment can be impeccably presented and finished, and good workmanship and fine buttons or trimmings can add much to the intrinsic worth of any knitwear. Looking ahead, the IWS knitwear product manager, Chris Thierry, has said that knitwear sales have been good, and that fashion knitwear is 'doing well'. Lustre yarns are said to 'meet the demands of the customer at the moment' — and the knitwear outlook for autumn/winter 1991/92 appears to be 'optimistically bright'. Soft lustre yarns — achieved by a unique silicone application which both shrink resists the yarn and gives a sheen. The immediate advantages are clear stitch characteristics and a much softer handle.

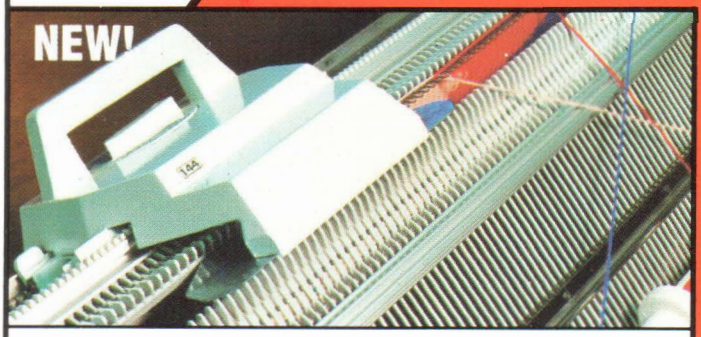
With new yarns, new styles and beautiful new colours — the knitting revival appears to be firmly on course.

# MACHINE KNITTING ACCESSORIES

# TRICOT PRODUCTS

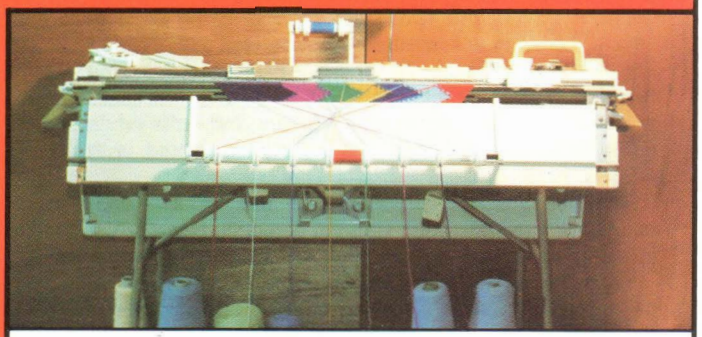
For orders over £15 **FREE** Antiloop Industrial Yarn Control worth £5.55

IN U.S.A.- Obtainable from MACHINE KNITTING CENTRE,
5442 CANNAS DRIVE, CINCINNATI, OHIO 45238
TELEPHONE: (513) 9227397




① **INTARSIA CARRIAGE WITH BUILT-IN ROW COUNTER FOR PASSAP/PFAFF MACHINES**

**£40.40**
(incl VAT/p&p)



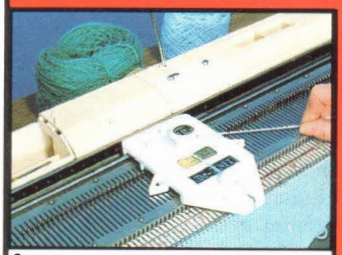
② **Mk I The INTARSIA multi-YARN BRAKE**

★ TROUBLE FREE INTARSIA KNITTING
★ NO TANGLES ON FLOOR
★ ACCURATE TENSIONS
★ 16 COLOUR YARN FACILITY FOR SINGLE AND DOUBLE BED
★ FREE! INTARSIA YARN TOOL

**£15.10**
(incl VAT/p&p)

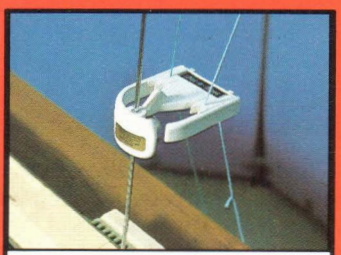
**NOW AVAILABLE:-**
**Mk II VERSION WITH 32 YARN FACILITY**

**£20.00**
(incl VAT/p&p)



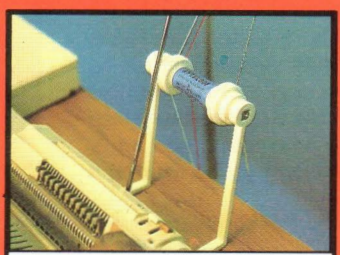
3 **The DE-KNIT, stitch removal carriage.** Available for Knitmaster, Brother 710, 820, to 910, Toyota 901, Singer 400, 600, 210. Please state make and model. The De-Knit will remove as many rows as required rapidly, allowing your knitting to remain intact.

**£7.00** (incl VAT/p&p)



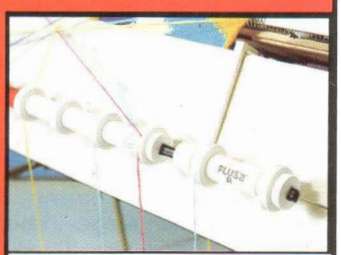
4. **The NOT-a-KNOT** Yarn Defect Indicator gives early warning of KNOTS and SLUBS ensuring PEACE of MIND and PERFECT GARMENTS.
★ Fits all machines which have a Yarn Brake Rod ★

**£6.90** (incl VAT/p&p)



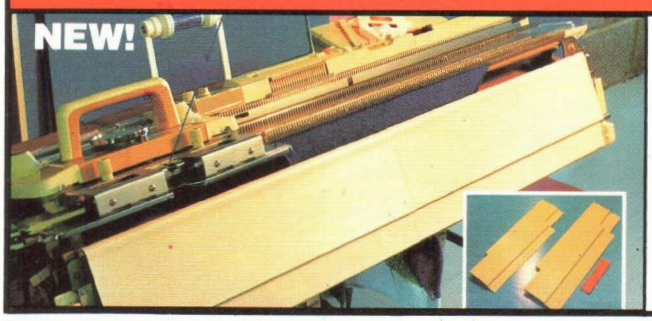
5 **THE ANTILOOP Industrial Yarn Control.** Controls Multi-Strand Yarn Feed. Prevents Loops and Snarl-ups.

**£5.55** (incl VAT/p&p)



6 **PLUS 8**
Extend your Intarsia multi-yarn brake facility with Plus 8.

**£5.00** (incl VAT/p&p)




7 **Ribber BED COVERS** Versions for standard and/or Chunky Machines. To fit Toyota, Brother and Knitmaster Machines

Standard **£5.75**
Chunky **£6.75**
(incl. VAT.)

8 **TRICOT DESIGN CHARTS** in 3 grades —
Grade A 2/3 Ply
Grade B 3/4 Ply, CHUNKY
Grade C D/Knit

**£2.00** for 3 charts
**£6.65** for roll of 12
(incl VAT/p&p)

9

**TRICOT PRODUCTS KNITTING PATTERNS ON CHARTS FOR THE NEW INTARSIA KNITTER**
Send for leaflet.

Clean your machine the easy way. Brush measures length of machine.

THE TRICOT BRUSH — £2.50

**To: TRICOT SPECIAL OFFER, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS** **Telephone: (0789) 720604**

Please send me _____ MAKE OF MACHINE

1. _____ Intarsia Carriage PASSAP + PFAFF
2. _____ Intarsia Yarn Brake Mk I ☐ Mk II ☐
3. _____ De Knit (Model.....)
4. _____ Not-a-Knot
5. _____ Anti-loop
6. _____ Plus 8
6A. _____ Tricot Brush
7. _____ Ribber Bed Cover Standard/Chunky
8. _____ Design Charts 3-12
9. _____ Knitting Patterns

I enclose * cheque/postal order no _____
Name _____
Address _____
_____ Post Code _____
Or charge to the credit account Access ☐ Eurocard ☐ Mastercard ☐ Visa ☐
Card No ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
Expiry date _____ Signed _____ 19 ___

# Advertising for free

**List all the ideas you have for promoting your business before deciding on the best method of advertising, is the advice from ROSEMARY SHEATH this month.**

## Paid advertising

In my last article I mentioned that I had placed adverts in *Exchange and Mart* offering named Christmas stockings. I had enough business each week to pay all my expenses and make a profit.

Although using this method for selling does save you paying a commission, you have to allow for advertising, postage and packing costs; and be prepared to lose some money if the advertisement does not attract many replies.

But it does have the advantage that you are in charge of your own selling without having to meet any customers personally.

You have a huge market to try. Most specialist magazines accept small ads, at very reasonable cost.

Specialist sweaters are very popular, whether for computer or fishing enthusiasts, and nearly everyone likes something which has obviously been made just for them.

## Repeat business from your advertising

This is a form of free advertising. If you paid for the original entry and the business from the first replies paid all expenses and your profit, then any repeat business or late replies can really be counted as free.

I never repeated my advertising in *Exchange and Mart* but the following year I still got a few orders from previous customers.

## Think it through

It is disappointing to spend your hard earned profits on advertising only to find your carefully chosen words wrapped around your fish and chips.

This is why it is worth the effort thinking of ways to get free, or at the very least, cheap advertising.

## Cheaper advertising

Magazines and papers rely on paid adverts to help finance their publication. They will send you a rate card explaining their charges and the type of adverts they will accept. They will charge less for a smaller advert, less for printing black and white instead of colour and you will be charged less for each advert if you book a series.

As with any business, they can be let down at the last minute and find they have a space to fill. It is always worth ringing round to see if they have any unbooked spaces they want to fill at a cheap rate.

Our own local paper will accept an advert at the usual rate and then add an 'advertising feature' entirely free.

This is usually three times the size of the original advert, so I will get the total space for a quarter of the original price.

They charge it that way to keep their costings correct for the advertising and allocate the remaining space as an advertising feature.

## Really free adverts

Many magazines and papers are interested in unusual items to write about, and would welcome a phone call explaining your product. They might give you a mention free of charge if you send them a sample so they can see it.

This means that if they do want to include it they have the item there to photograph. You might stand more of a chance if you suggest they might like to keep it. So, for example, if you were going to send a sample of a doggy blanket featuring the dog's name, to a magazine, you should find out the name of the editor's dog and knit that name in. This will not guarantee a mention. But they should remember you.

## They cannot be bribed!

Years ago, our local paper was thinking of doing a feature on craft shops and came along to interview me. I showed the reporter how easy it was to knit in a name (I used an electronic).

I found out the name of his son and where he went to school and after he had gone, knitted him a scarf. It did not take long.

I posted it to him at the newspaper. I thought I was home and dry! Then the paper decided not to feature craft shops, but I had made a contact; and by sending the scarf to the newspaper, made sure that a lot of people would see it.

I was lucky, later on they remembered me as 'the shop' who knitted the scarf and included me in another feature. But I learned not to assume that I would get anything.

## It means more

It always means far more if you are mentioned in an editorial. The editor may include anything new or unusual. You cannot pay to be included.

Everything is tested or read (if they are books) by the magazine staff before they are mentioned. The magazine will not write about any item unless THEY think it is good enough to mention — so it means a lot to have your product included in this way.

## Think what you want

Advertising, display, promotion and marketing all seem interlinked. You will find that to get your free advertising will involve you thinking about all four.

Sit down and list all the ideas you have to promote your business under each heading.

Include what you might expect from each venture. This helps you decide whether a particular idea is worthwhile.

If you want to reach customers with cats to offer a cat blanket with their pet's name knitted in, you must make sure that all your efforts will bring you in contact with pet owners.

If you talk to a local motorbike club, some of the members may own cats, but they would be more likely to be interested in jumpers featuring their model of bike. And — can you cope with the orders if all 200 bikers want individual jumpers for a rally next week?

Spend time thinking. Imagine the worst that could happen, and the best. I always say 'what if' about every business decision I make, and if the worst does happen — can you cope? Will you lose too much money? Will you create such bad feeling no-one will want anything from you again? And what if!

## Newspapers

Our local paper has a free 'under £50 column'. Your paper may not run one for the whole year, but you could have an advert ready for when it does.

Often they mention that they do not want trade advertising, but you could always advertise your sample garments.

## Postcard adverts

Many 'do-it-yourself' warehouses and supermarkets have customer advertising boards where postcard advertising is accepted free.

You write the advert yourself which means you can include a photograph, fancy lettering, or anything which makes your advert stand out. One word of warning — as potential customers will have your contact phone number or address, make sure that your advert cannot be misunderstood.

One of our customers wrote a really snappy advert to put on a noticeboard. She had lots of phone calls from gentlemen asking exactly what she did and could they come and see her. So don't mention you use a double bed!

● **Next month more free advertising and promotion ideas**

# SPECIAL OFFER

from Marion Nelson

MARION NELSON'S BASIC PATTERNS FOR CHILDREN

**Bumper — double pack of children's patterns 4 ply and DK, at a special price of**

**£6.00 × p&p £1.05**

(normal retail price £10.00)

**SAVE £4**

## GET YOUR KNITWEAR BUSINESS OFF THE GROUND

*There is always a market for children's knitwear and if you are just thinking of starting your own knitwear business or if your existing business needs a boost, children's garments are the ideal launching pad... quick and easy to knit, economical on yarn and ALWAYS in demand...*
*For a reliable pattern source what better than the Marion Nelson Basic Patterns For Children... everything you need, skirts, trousers, dresses, shorts, anoraks and even dressing gowns... and all in easy to follow diagrams. Take advantage of our special offer today... it could be the start of something BIG.*

**DON'T DELAY - ORDER YOUR CARDS TODAY**

**TO: MARION NELSON CARDS OFFER, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS**

Please send me the double pack of children's patterns, 4 ply and DK at a total cost of £7.05 ☐ please tick box I enclose cheque/PO for £.....

or please charge my Visa ☐ Access ☐ American Express ☐

Card No ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Credit card orders may be faxed to 0789 720888. Expiry date .....

Name .....

Address .....

.....

Postcode ..... Signature.....

**Also available are the following Marion Nelson Cards (please tick box)**

| | | |
|---|---|---|
| A | BASIC SWEATER SET | £9.00 ☐ |
| B | BASIC SKIRT SET | £9.00 ☐ |
| C | SADDLE SHOULDER SET | £3.00 ☐ |
| D | SIDEWAYS KNITTED STANDARD | £3.25 ☐ |
| E | CIRCULAR YOKE STANDARD | £3.50 ☐ |
| H | DROPPED SHOULDER SET 4 PLY | £3.00 ☐ |
| J | SIDEWAYS KNITTED CHUNKY | £3.25 ☐ |
| K | CHUNKY SET 1 (3½sts to 1") | £3.00 ☐ |
| L | CHUNKY SET 2 (4 sts to 1") | £3.00 ☐ |
| M | CHUNKY SET 3 (4½sts to 1") | £3.00 ☐ |
| N | CHUNKY SET 4 (5 sts to 1") | £3.00 ☐ |
| P | CIRCULAR YOKE CHUNKY | £3.50 ☐ |

Postage rates: orders up to £5.50 = 90p. £5.51-£8.50 = £1.25. £8.51-£10.00 = £1.75. Over £10 = £2.00.

Please allow 28 days for delivery

Subtotal £.....

Postage £.....

TOTAL £.....

# SUPER SAVINGS!

## in our exciting NEW Cash Coupon feature

### EXCLUSIVE to readers of Machine Knitting News and Profitable Machine Knitting

Great news for machine knitters! Now you can save money on purchases of top-name equipment and supplies.

Just look at the names of some of the manufacturers and suppliers participating in our great new scheme:

- ★ **Brother**
- ★ **CYS**
- ★ **Hague Linking Machines**
- ★ **Keyto**
- ★ **Silver Knitting Machines Ltd**
- ★ **SDL Ltd**
- ★ **Wendy Phillips**
- ★ **The Yorkshire Mohair Mill**
- ★ **Websters Punch**

**and many more**

Each and every month we'll be featuring a selection of goods. All you have to do is clip the coupons and follow the instructions to big savings.

**Watch for more great CASH COUPONS in next month's issue**

---

**PARTICIPATING SHOPS ONLY**

# £100 OFF!

Save £100 on the purchase of a

## SINGER 624 Knitting Machine

This coupon entitles the bearer to £100 off the price of the Singer 624 Knitting Machine at any authorised dealer in the UK only. Only one coupon per machine.

**This coupon is valid until August 31, 1991**

---

# SAVE £2 on the price of

*The Machine Knitter's Design Board and Slide Rule*

Normal price £24

**For further information see Design Board garment on page 45 of this issue**

Just send this coupon with your order to Machine Knitter's Design Board and save. See the back of this coupon for details.

**This offer expires August 31, 1991**

---

# TERRY MASON

**SPECTRUM OWNERS ★★ COMMODORE 64 OWNERS**
**AMSTRAD 464/6128 OWNERS ★★ PC OWNERS**

*Enjoy your knitting even more*

# *SAVE £5*

**on tapes or discs**

**PROGRAMMES USED WORLDWIDE**

*(see reverse for details)*

**Offer open until August 31, 1991**

---

## Wendy Phillips Picture Knitting

# 50p OFF

**any book**

**until August 31, 1991**

Mail order only, see reverse for details

## CONDITIONS

**SINGER**

**To the Dealer:**

Singer will credit this coupon at face value against the purchase of a 624 machine provided it is returned with proof of purchase (machine serial number, date of purchase, name and address of purchaser) within 14 days of purchase. Only one coupon may be accepted per machine. Please send coupons for redemption to SDL Ltd, 91 Coleman Road, Leicester LE5 4LE. SDL reserves the right to withhold credit if they have cause to believe these conditions have not been fulfilled.

**Dealer** .....

**Address** .....

.....

**Serial Number** .....**Date of purchase** .....

**Purchaser's name** .....

**Purchaser's address** .....

.....

## MACHINE KNITTERS CO

This coupon is worth £2 off the regular price of £24 (incl p&p) for a Machine Knitter's Design Board and Slide Rule. To take advantage of this offer, just complete the coupon and mail it with your cheque or credit card details to Machine Knitters Co at the address given below. This coupon must accompany an order, only one coupon per order. Please allow up to 28 days for delivery.

☐ I enclose a cheque for £22 payable to Machine Knitters Co

☐ Please charge my ☐ VISA ☐

**Number** .....**Expiry date** .....

**Name** .....

**Address** .....

.....

.....**Postcode** .....

**Signature** .....

**Send to: Machine Knitters Co, The Sycamores, Llyysworney, Cowbridge South Glamorgan CF7 7NQ**

## TERRY MASON

These programmes are now in use in many countries and have become renowned for their simplicity and accuracy.

Programmes available individually on tape are:

**Classic Styles (round necks, 'V' necks, raglans etc)**
**Fashion Tops & Batwing (drop shoulders and sideways knit)**
**Tops II & Cardigan (more advanced styles for you)**
**Skirts Vol I (variety of downward knittting skirts. Can be used for dresses)**

The tapes normally retail at £9.95 each. Buy three and have three pounds off or buy FOUR and have FIVE POUNDS OFF.

Complete MENU discs are available for Spectrum Plus 3, Commodore 64, Amstrad CPC6128 and for IBM Compatible PCs (5¼" or 3½").
Discs normally cost £34.95 but just send this coupon together with your order stating your requirements, together with your cheque or Access/Visa details for ONLY £29.95 to:

**Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ**
**HURRY! THIS OFFER EXPIRES AUGUST 31, 1991**

## WENDY PHILLIPS PICTURE KNITTING BOOKS

This coupon is worth 50p off the normal advertised prices of £2.65 (black and white) or £3.99 (colour) of any one picture knitting book by Wendy Phillips (above mentioned prices include postage). To take advantage of this offer, just complete the coupon and mail it with your cheque or credit card details to the address given below. One coupon per book. Please allow up to 28 days for delivery.

Title of book required ..... I enclose £..... as payment (either £2.15 or £3.49 depending on book)

☐ I wish to pay by cheque/PO ☐ I wish to pay by credit card

Please charge my ☐ VISA ☐

**Number** .....**Expiry date** .....

**Name** .....

**Address** .....

.....

**Postcode** .....**Signature** .....

**Send to: Wendy Phillips Token Offer,**
**PO Box 5, Windermere, Cumbria LA23 3AN**
**HURRY! THIS OFFER EXPIRES AUGUST 31, 1991**

# ON SALE NOW

MACHINE KNITTING NEWS
1991 No. 7
£3.95
European Collection
Stunning Designs for Passap, Pfaff, Singer and Superba Machines
PLUS
A COMPARISON CHART TO HELP YOU CONVERT THE PATTERNS FOR JAPANESE MACHINES WHERE POSSIBLE

## SIMPLY STUNNING!

**Just take a look at the style and design in the latest European Collection — a treasure chest of beautiful fashion with suits, dresses and sweaters for the whole family. Twenty-one patterns written for the popular European knitting machines. Get yours today!**

## £3.95

*Available from your usual stockist, or direct from*
**LITHARNE LTD, PO Box 9, Stratford-upon-Avon CV37 8RS**

# TO BE WON!

## 50 pairs of 'LIFT AND SNIP' scissors by H. Cubitt Bexfield, each worth £5.99, in another of our easy-to-enter competitions

H. Cubitt Bexfield are renowned for their range of scissors and enormous interest has been generated in the 'lift and snip' scissors since their introduction in the United States.

Fifty of our readers can each win a pair of this new scissors design which simplify many of the more tricky cutting tasks. The essential feature of the 5" scissors is a curved section at the end of the lower blade. This enables individual stitches to be lifted and snipped with much greater speed and ease than conventional straight pointed embroidery scissors. The accuracy of the cutting action makes lift and snip scissors ideal for many jobs, especially useful when unpicking delicate stitches or seams in dressmaking. Made of high quality steel, the blades are hand ground and set to produce superb cutting edges, while the overall appearance is enhanced by mirror polishing.

**RULES**

All you have to do this month is to correctly complete our simple crossword puzzle. Send your entry with your name, address and telephone number to SCISSORS COMPETITION, PROFITABLE MACHINE KNITTING, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS, to arrive not later than August 31, 1991 (if you don't want to cut your magazine, send a photocopy or a written copy).

The prizes will be awarded to the senders of the first fifty correct entries drawn after the closing date. The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne Ltd and H. Cubitt Bexfield. The prizes must be accepted as offered. There will be no alternative cash or otherwise. The decision of the Editor and Judges is final and no correspondence will be entered into. Entries arriving after the closing date or not complying with the rules will be disqualified. The prize winners will be notified and the results published in a future issue of **Profitable Machine Knitting.**

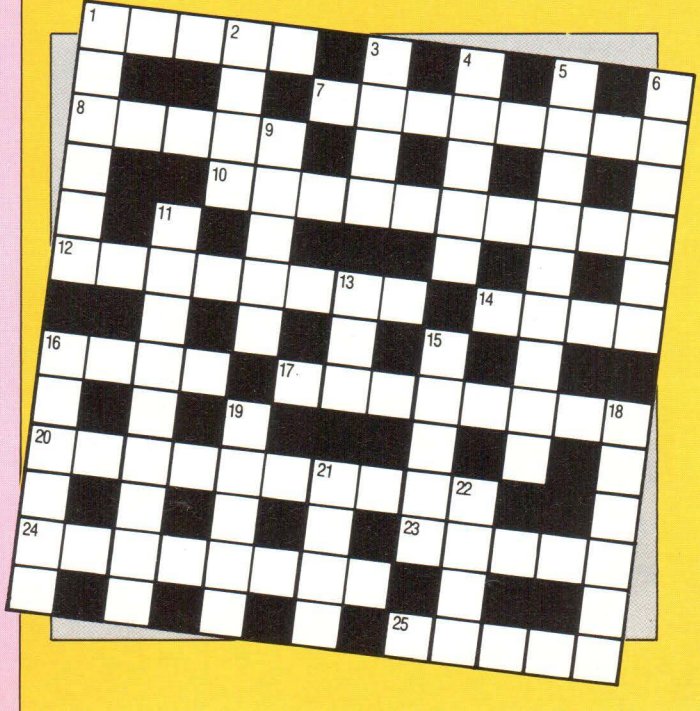
★ If you are not lucky enough to win, you can buy the 'Lift and Snip' scissors in leading stores and craft shops ★

**ACROSS**

1 Begin
7 Sharp and to the point
8 Broom
10 Middle of the city (two words)
12 Bursts violently
14 Cards
16 Animal
17 Guide for direction
20 Take over
23 Correct
24 Lights
25 Quantity of yarn

**DOWN**

1 Crafty
2 Origin
3 Image
4 Garden flower
5 Undertaker
6 Estimate
9 Form of travel
11 Room
13 Age
15 Small snake
16 Question
18 Small animal
19 Drink
21 Finished
22 Danger

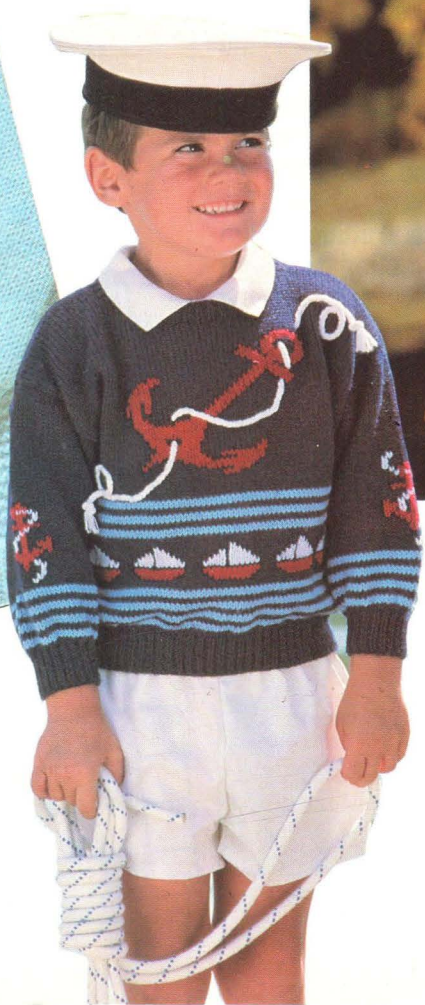


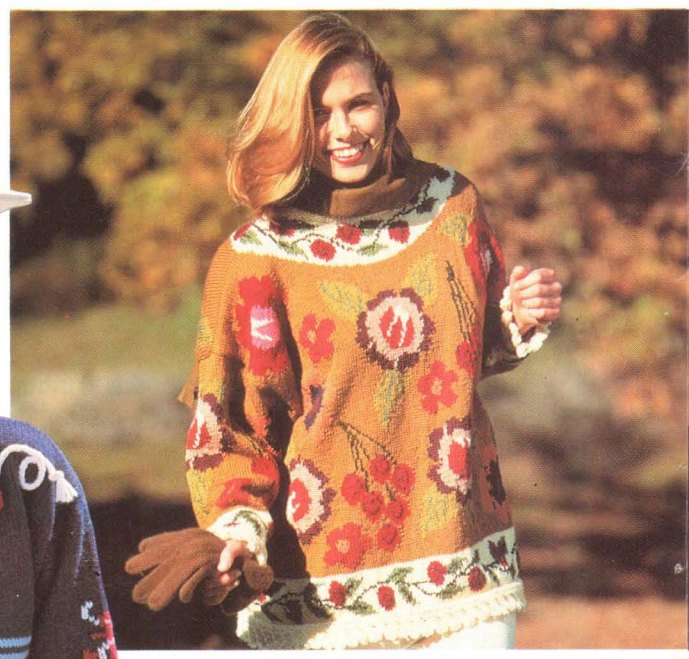
***Profitable Machine Knitting*** **brings you the best and brightest new products and ideas of interest to the machine knitter.**

## THIS MONTH'S 'FREEBIE'

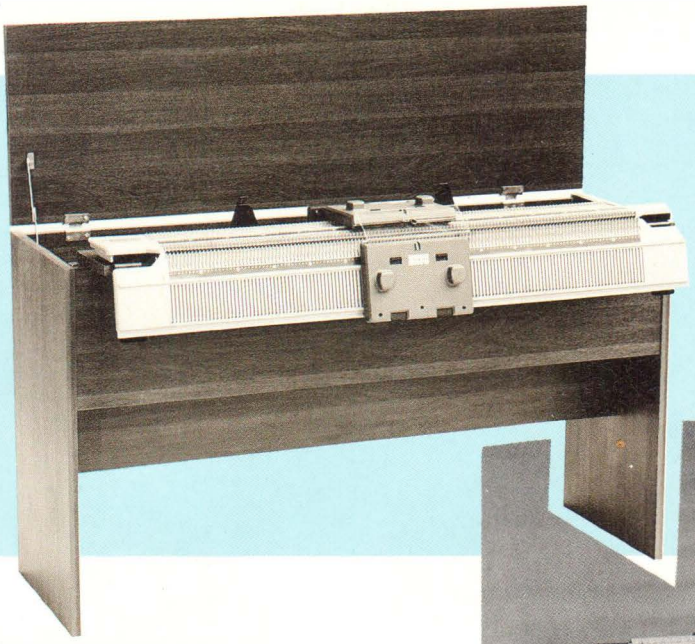
By courtesy of Turner Promotions we have two handy holdalls to give away this month. Starting as a normal 'handbag' the 5-in-1 quickly converts to shoulder bag, sports bag, flight bag, shopping bag or school bag. The bags normally cost £12.99. To enter, just send a postcard with your name and address, marked 5-in-1 bag to Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS, to arrive no later than August 31, 1991. Turner Promotions are situated at 30 Genista Road, Westcliffe on Sea, Essex (0702 354618).

Selling or giving baby wear? This delightful baby card, reproduced courtesy of Valentines of Dundee, closely resembles a knitted matinée jacket. The cards retail in Clintons branches and other stationery shops throughout the UK.





A major promotion of British hand-knitting yarns in Central Europe is being staged by the National Wool Textile Export Corporation. A thousand copies of a colour booklet describing the range of yarns available from British spinners have been printed in German. Our illustrations from the booklet show an anchor sweater knitted in Wendy Family Choice double knitting and a floral sweater knitted in Jaeger Matchmaker double knitting in a variety of shades together with Jaeger Monte Cristo double knitting in fashionable Sioux bronze and henna.



*Keyto has produced a cabinet for Bond knitting machines and one for Singer machines which will house both the machine and a motor-drive. An optional extra is the storage bench/seat complete with cushion that stows neatly underneath - and for the System 9000, a matching Console stows both the key pad and the TV monitor. Contact Keyto at Unit 2 Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN (0204 491515).*

Mellors Munro & Co Ltd, has just launched useful name-it transfer labels for personalising your knitwear. Simple and attractive to use with a wash fast identity they cost £4.99 for 50 which includes p&p. For information contact: Mellors Munro & Co Ltd, Lakefield Cottage, Main Street, Bradley, Skipton, N. Yorks BD20 9DG (0535 635292).

A new shade card of 'Roma', 100% pure lambswool from Nina A Miklin features some 32 lovely colours in addition to the earlier eight, making a total of 40 colours, available mail order. It can be supplied already wound double on one cone without extra charge. Minimum quantity is 50g or multiples thereof. Contact Nina A Miklin at 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

Apollo cotton yarn from Interyarn UK is ideal for summer knitting. Also available is Monarch Mohair — chunky and 4 ply. Book No 8 contains patterns for tucked rib sweaters and cardigans, summer tops and babies' garments and is a Mellors Munro publication.

Singer owners — among others — are followers of the well-illustrated *Singer 9* magazine, and we illustrate just two of the new autumn/winter designs to be seen in the current issue.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# A repeat performance

## KNIT A TOY –

**AND WIN A YEAR'S FREE SUBSCRIPTION TO PMK AND A BINDER — IN ANOTHER OF OUR POPULAR MINI COMPETITIONS.**

Knitted toys are perennially popular, whether at craft shows, charity events or at Christmas time. We often feature toys in *PMK* and we have illustrated one of our favourites — now we want you to send us a photo, preferably in colour, of any original toy you have knitted. Our closing date is August 31, 1991, and your entry should be sent to 'Knitted Toy Competition', Profitable Machine Knitting, 144 Frant Road, Thornton Heath, Surrey CR4 7JU.

**Our 'CLASSY CLOWN', designed by Rose White, was originally featured in the very first issue of *PMK*. Such has been his popularity that we have included a reprint of the pattern for anyone who missed him. We hope that this will encourage you all to have a go at our latest mini competition... who knows, your entry could be the next star of the show.**

**MACHINES**
This pattern is suitable for all standard gauge machines.

**YARN**
Any soft 4 ply acrylic or a mixture yarn.

**FIBRE CONTENT**
We used pure acrylic.

**COLOUR**
We used White (MC) with contrasts of red, yellow and blue.

**SIZE**
One size only.

**MATERIALS**
Approx 200g white 4 ply acrylic.
50g each of red, yellow and blue, 4 ply acrylic.
50g DK yellow for the hair.
3 pom-poms 2.5cm in red.
1 pom-pom 2.5cm in blue.
2 pieces white poplin 15cm x 97cm.
2 pieces of narrow elastic 17cm.
4 pieces millinery elastic 14cm.
1 metre each, red, blue, yellow and green bias binding.
2 pieces narrow ribbon about 15cm.
Small piece red, royal, black and white felt.

**MAIN TENSION**
Not crucial. MT approx 7.

**LEGS**
**(TWO PIECES)**
Using MC, cast on by hand 40 sts. K30 rows. Dec 1 st each end of next row, then 1 st each end of every 6th row to row 55(30). K to row 60. Inc 1 st at beg of next 10 rows. K to row 80.
Dec 1 st each end of alt rows to row 88.
Cast off.

**ARMS**
**(TWO PIECES)**
Using MC, cast on by hand 40 sts. K1 row. Hold 5 sts at end of next 6 rows. Place 15 sts back to WP at end of next 2 rows. Dec 1 st each end of ev 12th row, 4 times. K to row 78.
Transfer alt sts on to adjacent needle. Push empty needles to NWP.
T5, K3 rows. Draw thread through stitches and remove from machine.

**HEAD**
**(FOUR PIECES)**
Using MC, cast on by hand 15 sts. Inc 1 st each end of next and ev foll 5th row to 25 sts. K to row 47. Dec 1 st at beg of each row to 3 sts. Draw yarn through these sts.

**HAT**
**(TWO PIECES)**
Cast on 44 sts. Work in stripe sequence as given for suit, starting stripes with red. K18 rows. Dec 1 st each end of next and following 6th row, 7 times. Dec 1 st each end alt rows to 2 sts. Draw thread through these stitches.

**BACK BODY**
Using MC, cast on by hand 44 sts. K10 rows. Put the first st on the next 18 rows into HP. Push 9 sts at end of next 2 rows into WP. K to row 90. Mark 10th st from each end.
Cast off.

**FRONT BODY**
Using MC, cast on by hand 44 sts. K72 rows. Mark 10th st from each end.
Cast off.

**SUIT**
**FRONT**
**(KNITTED SIDEWAYS)**
Working in stripe sequence as follows:
6 rows each of white, red, white,

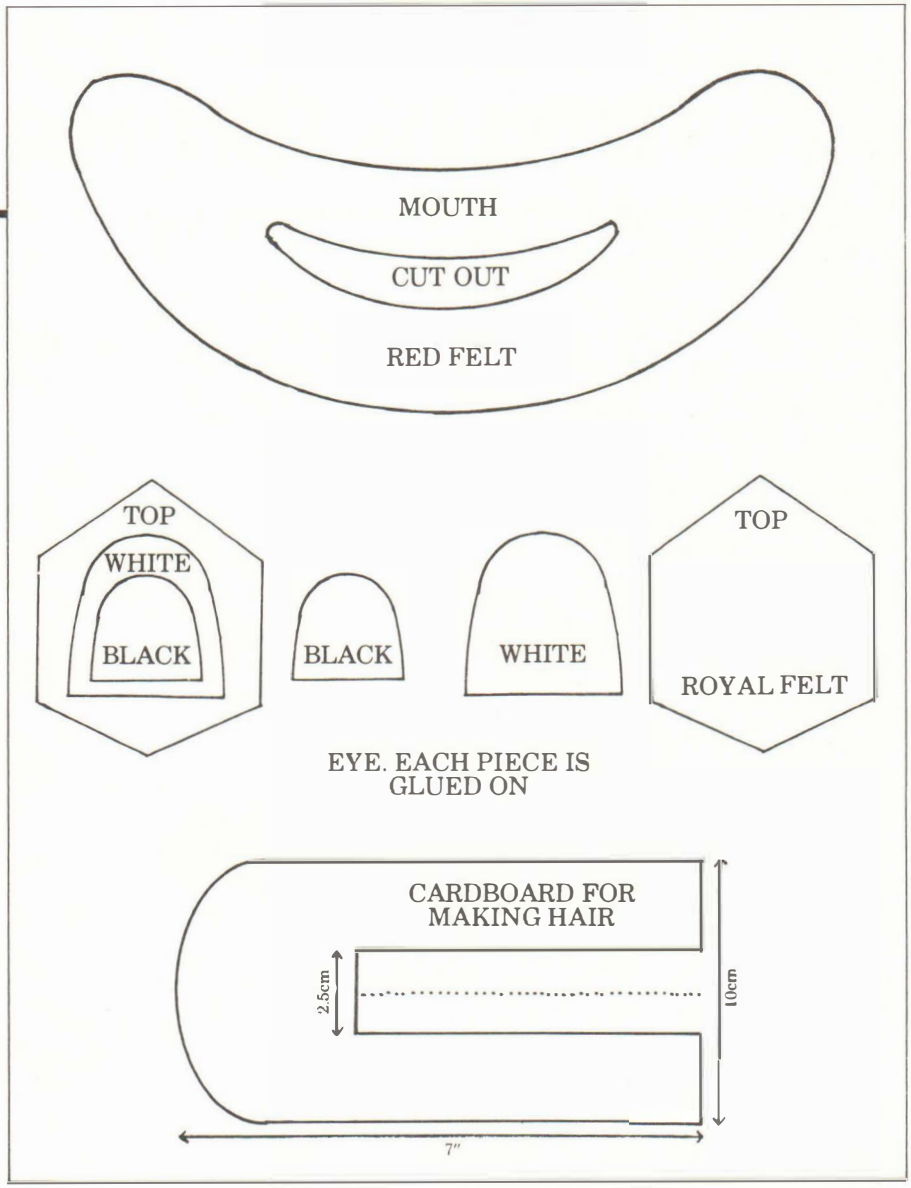
yellow, white, blue.
Cast on by hand 35 sts to left of centre '0'. K55 rows.
CAR. Cast on 70 sts on right using 'e' wrap method. K to row 72. Dec 1 st on left on next 8 rows. K to row 111*. CAR. Cast off 50 sts on right using transfer tool, then cast these sts back on again using 'e' wrap method. K to row 128. Inc 1 st on the left on the next 8 rows. K to row 168. Cast off 70 sts on the right. K to row 222. The last 6 rows should be white. Cast off.

**BACK**
K as for front to * but no decreasing on left. K1 row. Cast off. To knit second half, cast on 105 sts and start with 3 rows white. Knit as first piece but reverse shaping for the sleeve.

**FINISHING**
**TO MAKE UP BODY**
Draw thread tight on arms and sew up side seam. Stuff and sew across top. Join leg seam and stuff. Sew across top.
Leave about 1.5cm at top of arms and legs not stuffed.
This makes it easier for the clown to sit down and the arms do not stretch out too stiffly.
Join sides of body and across cast off edges leaving open between markers for neck.
Join 4 seams of head leaving cast on edges open. Join the head to body matching seams to centre front, centre back and shoulders.
Stuff head and body taking care to stuff head firmly. Body can be a bit softer. Oversew bottom of body together. Sew arms and legs on. Cut out mouth and eyes and glue into position. Bottom of mouth should be 2.5cm up from neck seam. Sew red pom-pom for nose.

**TO MAKE THE HAIR**
Cut pieces of firm cardboard 10cm x 18cm. Cut strip out of centre as shown in diagram. Wind yarn closely round card from open end. *Do not cut the yarn yet.* Machine or backstitch by hand through centre, pull gently off end leaving a few strands still wound round end and go on winding again until you have a strip about 36cm long. Make second strip the same. Sew each strip to head, folding about 5cm under at each end to make hair look thicker at front. Bottom row should be 3cm up from neck seam. Strips need to be about 1cm apart. Join sides of hat and sew on pom-pom at point. Sew hat just a little above the hair. Join seams of suit. Leave 13cm open down centre back. Crochet round edge of arms and legs. Double crochet down back opening and treble crochet round neck. Thread narrow elastic round neck and millinery elastic through arms and legs between first and second stripes.
Sew pom-poms on front.

**TO MAKE RUFFLES**
Bind edges of poplin with bias binding. Lay the two pieces together and machine a 1.5cm channel through centre for elastic. Thread elastic through and sew ribbon on each end.



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# On tour from Toronto...

We know from your regular enquiries that many of you are eagerly awaiting the arrival of Susan Lazear in this country. Susan will be demonstrating and lecturing on the **Bit Knitter.** This exciting piece of equipment enables you to link your computer-produced designs direct to your knitting machine. Here are details of Susan's demonstrations and lectures:

Wednesday August 14th, Machine Knitting & Design Centre, Watford, Herts (Tel: 0923 895242).

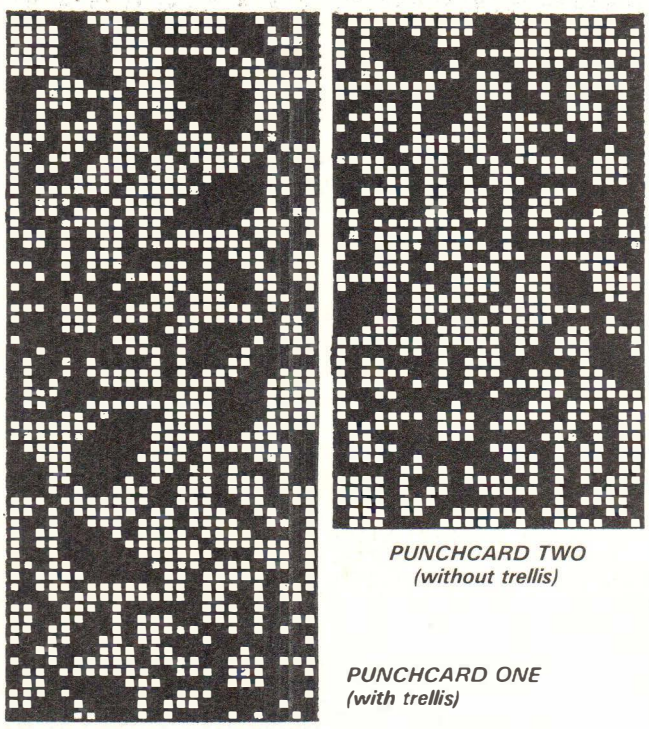
Thursday August 15th, Knitcraft, West Drayton (Tel: 0895 441368).

Saturday August 17th, Metropolitan, Nantwich, Cheshire (Tel: 0270 628414).

Susan telephoned us last week with these details, but with such a distance changes in the timetable could occur. We suggest that you telephone for further details as early as possible.

## MACHINE KNITTING CLASSES IN WARRINGTON

Liz Brookfield is one of the tutors of machine knitting classes in Warrington. The classes are run by North Cheshire College at the Museum Street Centre, Warrington. The classes are based on the NWRAC/ULCI Home Machine Knitting Course. Part 1 Basic is run over two years, either daytime on Fridays 1.15-3.45pm or evenings on Wednesdays 6-8.30pm. The Part 2 is run on Monday mornings 10am-12.30pm and Thursday evenings 6.30-9pm. The classes will start mid-September and enrolling will take place on 2nd-6th September 1991. Please telephone Judy on 0925 740386, Sue on 0942 36378 or Liz on 0942 35689 for more information.



*PUNCHCARD TWO (without trellis)*

*PUNCHCARD ONE (with trellis)*

## DESIGNER TO THE RESCUE

**In the April 1991 issue of *PMK* we featured a lovely Clematis sweater designed by Kathryn Metcalfe. The design was for the electronic machines and the inevitable happened... yes, you've guessed it... all our punchcard knitters wanted to knit it too. Well, we do try to please and we are very grateful to Kathryn for producing not one, but two alternative punchcards for this lovely sweater — how's that for service?**

## PAGE TWO ON THE MOVE

From 29th June, the Page Two shop address will be 2/3 Church Mews, Wisbech, Cambs PE13 1HL (Tel: 0945 476579). There will be no change in the excellent service that Page Two has always offered and residential workshops will continue as before with accommodation provided. Good luck with the move... what a thought... all that yarn and all those machines!

## SOMETHING SPECIAL

Betty Gannon wrote to us with details of her classes, courses and workshops in the Calderdale and Greater Manchester areas. Courses will include the City & Guilds Machine Knitting Course and anyone interested should contact Betty at 25 Ramsden Wood Road, Walsden, Todmorden, Lancs OL14 7UD (Tel: 0706 812522).

This is an extract from Betty's letter... we thought that you should read it too...

*"You may be interested to hear that I have just recently devised and executed a six weeks machine knitting course for a class of Special Needs Students on Youth Training, which was a great success, both for the students and myself. This was a wonderful experience for me and a great test of all my teaching skills, and although it was a lot of hard work, it was well worth all the effort. The reward of seeing and sharing the triumphs of these special individuals when they achieved their goals was immeasurable, and at the end of the six weeks they proudly showed off the items they had knitted and made up, which were Fair Isle bobble hats and make-up bags. If you would like to know more about my experiences with this I would be delighted to share them with you. Anyone interested, please contact me at the above address."*

Congratulations Betty on a job obviously well done and one which I am sure others would like to share in.

## NEW PREMISES FOR TOYOTA

**Aisin (UK) Ltd,** ***one of the Toyota Group of Companies distributing sewing and knitting machines, has moved to its new premises at Unit 6, Swan Business Park, Sandpit Road (off Burnham Road), Dartford, Kent DA1 5ED (Tel: 0322 291137). The nearest rail station is Dartford and the site is close to the Dartford tunnel, M25, M2 and M20.***

## LUCKY WINNERS

**KEYTO LINKER CABINETS** ***go to Mrs Brenda Winston from Edgware, Middlesex and Mrs V Francis of Walsall, West Midlands. Congratulations and there is no excuse now for not making the most of your linker.***

## CLASSES IN BROMLEY, KENT

Barbara Garrett will be the tutor at Bromley Adult Education Classes for City & Guilds commencing this September. For details please send an SAE to Bromley Adult Education Service, Aylesbury Road, Bromley BR2 0QR or telephone 081-464 5745.

Other classes are available to students not wishing to take the C&G, from beginners to design and advanced classes. Ribbers are included in some courses.

## EVENING CLASSES IN CHESTER

Mrs S A Champion wrote to us with the following details: Machine Knitting Techniques, Upton High School, Tuesdays 7-9pm. Enrol September 11th, 7-9pm and September 18th, 7-9pm. Queen's Park Adult Centre, Thursday class. Tel: 0244 675468 for details.

Creative Machine Knitting, West Cheshire College, The Arts Centre, Blacon Avenue, Thursdays 7-9pm. Advanced courses, including ribber and multi-coloured work. Enrol Wednesday 4th and Thursday 5th September, 10am-7.30pm. Course starts September 19th. Machines and ribbers are available at the Arts Centre for students to use. Tel: 0244 880695 for further details.

## ANGORA AVAILABLE FROM NINA MIKLIN

In response to customers' requests, Nina Miklin has extended her range of **Angora** to 17 exquisite colours. Available on 50g, 300g and 350g cones, you can select the relevant amounts for your needs. A 350g cone will knit up to a size 46" jumper or cardigan. The yarn is suitable for all machines and there is no need to brush the finished garment. It can be hand washed. A fringe card is available with the standard set of shade cards. To obtain the complete range of shade cards consisting of seven qualities, together with knitting tips and including updates, send £3.50 and an SAE to Nina A Miklin, PO Box 1720, London W9 1TT.

## CLASSES AROUND THE COUNTRY

Knit-Design with a Home Computer, introductory day course by Kathleen Kinder at the Watershed Mill Business Centre, Settle, on Saturday November 9th. For details send an SAE to Kathleen Kinder, Valley View, Station Road, Settle, North Yorkshire BD24 0AB (Tel: 0729 822444).

## START YOUR OWN KNITWEAR BUSINESS

*Borders College, Henderson Building, Hawick, are running a machine knitting business course specifically designed for people who would like to start their own business. The course is structured to provide a knitwear manufacturing package which will enable participants to develop the necessary marketing, design and production skills required to set up and run a designer knitwear business. The course runs for 39 weeks, full time starting on Thursday 22nd August, 1991. For further information contact Ronnie Hodgins, Borders College, Henderson Building, Hawick (Tel: 0450 74191).*

## NEWS FROM ANGELA GORDON

Angela Gordon has written to us with an extensive list of courses, classes and workshops planned for the next student year. Angela is based in Wareham, Dorset, and anyone wanting details should send an SAE to Angela and she will send the necessary information. Knitting club leaders please see the note from Angela on the club page.

## CITY & GUILDS IN SCARBOROUGH

Janet Pole will be running a new session of classes commencing in September at Scarborough Technical College, North Yorkshire. These will be held on Wednesday evenings from 6.30-9.30pm. Any enquiries about the course to Janet on 0723 862210 after 6pm. Janet has experience on a wide range of machines including Passap/Pfaff and Singer, both electronic and otherwise.

## JEWEL AND ESK VALLEY COURSES

Beginning again in August are the Machine Knitting Courses held in Edinburgh. Courses cater for all levels of ability. Courses include three SCOTVEC modules designed for the beginner, requiring attendance of one half day per week for 13 weeks. These courses are also offered as a one year course requiring attendance for one half day per week for the whole academic session.

The NWRAC Home Machine Knitting Course requires attendance of one full day per week for two years for Part 1 and a further year for Part 2. This includes pattern drafting, design and practical knitting and caters for beginners as well as advanced knitters. Garment production and ribber courses are also planned. For further information contact Mrs Veronica Woelfell or Mrs Mavis Branton at Jewel and Esk Valley College, Eskbank Centre, Newbattle Road, Dalkeith EH22 3AE. Tel: 031-663 1951 ext 230.

# Back Issues

It may seem rather premature to be thinking of Christmas but already we have had letters from readers asking for ideas for the Christmas knitting. It seemed a shame to ignore so many of the successful patterns from the past so, although we have new ones in the pipeline in good time for the festive season, we thought that you might like a quick check on some of our golden oldies. If you do not have these issues, send for them now and make an early start. CLASSY CLOWN must be mentioned as he was in our very first issue but has been printed again by popular request.

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| BABY BLANKET | MARCH 1991 | Page 38 |

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# The final episode

**Concluding her series on Teaching for Adult Education ANGELA GORDON summarises her teaching methods.**

This is the last episode in this series of articles, so for everyone who is about to commence their teaching career, I am going to talk about some of the various teaching methods. I hope that you have enjoyed reading the series as much as I have enjoyed writing it.

**Lecture** is the method by which knowledge can be systematically presented to a large audience. It is important to speak clearly and hold the attention of the listeners for the duration if it is to be effective. I use this method when I am explaining the workings of the machine, the purpose of tension swatches and for anything which requires an understanding of some theoretical aspect. Backup notes and/or lists of suitable books for reference are always provided. Very few of my students have shorthand capabilities and it is very easy for them to miss a vital point if they are trying to write notes in longhand!

**Demonstration** is the teaching method which I personally use most. Machine knitting is a skilled operation, requiring a good slow demonstration of each operation (especially in the beginning), lots of practice and frequent repetition. In an ideal situation the classroom would have a machine for each student so that hands-on practice could be obtained at every lesson. Unfortunately this is seldom possible, unless you are teaching in a fashion or design college, most Adult Education budgets would not stretch to providing machines, so the only way to achieve this would be to ask students to bring their own machines.

My students prefer not to bring their machines to every class, so practice is worked at home in their own time. In some ways this is actually better because we get through far more in a term than we would if I were supervising twelve students individually.

I have heard both machine knitting and dressmaking students complain that they have taken their machines to class and spent 1 hour 50 minutes waiting for the teacher to get to them to help with their problems. My beginner students have to bring their machines to class once or twice a term for supervised revision, when any minor problems can be ironed out.

My beginners classes are now based on my book *The Machine Knitting Tutor,* and we work through a chapter each week. The basic techniques are demonstrated in class, students then complete their homework samples from the same chapter. These samples are checked at the beginning of the next lesson and any techniques not properly completed are given a repeat demonstration before we start on the next chapter.

Intermediate classes work along the same lines, except that I provide written instructions for the techniques that are to be practised at home (I have not yet had time to produce this book!).

A good demonstration should start with a description of what you are about to demonstrate and its uses. Clear, verbal dialogue should accompany it and the students should be allowed to examine the finished product.

**Practical sessions** where the students participate fully are always enjoyed by all. This method is ideal for teaching the drawing of a pattern on to the charting device sheet, or teaching punching out a pattern on to a punchcard (or mylar sheet marking).

**Workshop** is the name given to a class in which all students undertake tasks which are geared to developing their skills. This is my personal favourite method of teaching machine knitting (or information technology — a posh name for computers, which I also teach).

My workshops are usually one or two full days, when all students bring their machines along for the duration. My ribber classes are run along these lines because I feel that the ribber is slightly more complicated to learn than the main bed and students benefit from having individual tuition through the more difficult parts. A workshop involves the use of several different teaching methods, including lecture, demonstration, discussion, experimentation and talk through.

**Chalk and talk** is a method well suited to explaining basic pattern drafting and shaping techniques, 'row one' of the punchcard and matching patterns at seams amongst other techniques. Spur of the moment chalk and talks brought about by a student's query are usually conducted with a board and chalk (or pen as appropriate). Planned sessions are best prepared for use of the overhead projector. This way you can spend more time designing and producing interesting, colourful transparencies which will hold the students' attention.

**Question and answer** should be incorporated into all methods wherever possible. Not only does it find out if your students have understood, it also involves the students and makes them feel part of the lesson. An example of this would be to ask the students why your work has just fallen off the machine. Yes, this does happen to all of us sometimes, of course it is vital that you know why it has fallen off!

Well, you now know how I use some of the teaching methods and this will, I hope, give you some ideas for their

*continued on page 55*


# TRY BEFORE YOU BUY

When you purchase a new motor car you would normally expect to test drive it so why not test drive a new knitting machine? Choosing a new machine can be a costly affair if you get it wrong.
Now you can reduce the risk at a reasonable cost and have an enjoyable weekend at the same time.

Here in the PAGE TWO knitting studio we have the Pfaff 6000 and the revolutionary Singer System 9000 as well as punchcard and electronic machines from Silver and Brother. Furthermore, if you purchase your new 6000 or 9000 from us we will give you two more complete weekends (including food and board) free of charge while you get to know your machine.

If you would like further information about Page Two Workshops (and our machine deals) write or telephone to

page two

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System 9000 is just one of the new Singer System knitting machine family. Prices range from £800 - £1750•. Send for a copy of our new 12 page full colour brochure to: SDL Limited, 91 Coleman Road, Leicester, LE5 4LE or telephone 0533 769471 for your nearest stockist.

**SINGER* We make it better.**

•TV monitor & knitting table not included.

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# Crochet Roses Summer Top

**ROSALIE DAVIS adds three-dimensional leaves and roses to a versatile summer top**

Although there is extra work in this month's design in making the crocheted roses and knitted leaves, this type of garment really can command quite a high price tag. The two different lace panels also add to the intricacy of the design, but the sweater itself really is quite straightforward to knit (unless, like me, you knit it when you're having a bad day! It happens to all of us, you may be relieved to know — to make one complete sweater I knitted one back, three and a half fronts and four sleeves!). However, patience and perseverance prevailed and eventually won the day (or night, as it was by the time I had finished!).

I made the sweater on Sunday the 5th of May, the day prior to the bank holiday, and something that had happened in the morning made me absolutely fuming all day — should have known better than to attempt anything really. So take heart — we all do it on occasion! Make sure to change from tension six for lace pattern 1 to tension seven for lace pattern 2 (which I didn't). So learn from my mistakes!

The original garment was made using the electronic version of the lace patterns, which gives a slightly larger lace chevron pattern than the 24 stitch version. If you make the punchcard version, on completion of lace pattern 1, knit two extra rows plain before commencing lace pattern 2.

Yeoman Panama was chosen for this design as it's a lovely, soft cotton and acrylic mixture yarn, so very comfortable to wear, easy to knit with on the machines, machine washable and ideal for garment designs that require pressing, as does the lace edge to the front, back and sleeves of this particular sweater. When pressing the sweater, the crochet shell edging was pinned out carefully to give a crisp definition to each shell shape.

Should you prefer, the sweater could be knitted following the instructions exactly, but omitting the flowers and leaves decoration, which would still make a very pretty, feminine, summer top, but much quicker to make, of course.

In place of the crochet shell edging you may prefer to knit a standard sweater shape by adding ribs to the front, back and sleeves, and knitting the usual ribbed neckband. If a combination of both lace patterns were knitted, as on the original sweater, immediately above the ribs this would also make a very attractive summer top. Either of the two lace patterns could be used on their own, of course. Knit the ribs on the sleeves at a looser tension than normal and either leave unpressed for a close fit or carefully pin out and press to the same width as the lace pattern. Follow neck shaping instructions from the original garment pattern, but waste yarn and release the centre 52 stitches from the centre back neck and 32 stitches from the centre front neck, then pick up stitches in the normal way and knit 28 rows rib at approximately tension four. Fold the neckband in half and neatly stitch in place.

The sweater could be made even more interesting by adding the three-dimensional leaves and flowers to the back as well as the front, in which case the leaves and only the three large flowers would be needed, as the small flowers on the centre sleeves would connect the front and back designs. Extra detail could be added in the form of pearls or beads, either by stitching along the veins of the leaves or by using strung pearls for the stems. Knitted cord, made quickly and easily on the machine, could also be used for the stems in place of the original chain stitched version.

Should you not have a lace carriage with your machine, the pattern can still be achieved by following either chart and hand transferring the stitches as shown. Alternatively, a plain sweater could be knitted and embellished with the flowers and leaves, which would give yet another still attractive version.

The basic sweater could be knitted and embellished with other motifs of your choice, such as appliqués, embroidered flower designs, lace or beaded motifs. The flowers and leaves from the original pattern could, of course, also be used elsewhere on other garments. Made in cotton or cotton mixture yarns they would be suitable for summer garments, or if made in luxury or sparkly yarns, would be ideal for more special occasions. If the original sweater were to be made in black, maybe with a little beaded embellishment, then this would make a lovely top for evening wear. The original combination of the two lace patterns, with the same crochet shell edging, could also be used to make a straight skirt, which would then give a very pretty suit for summer day wear in the original colourway, or, if made in black as suggested, a lovely evening outfit.

You may prefer to add extra colour to your sweater by making the flowers and leaves in colours other than the original cream. Chianti (a lovely deep red) for the flowers, with the soft shade of green for the leaves, would make a very attractive combination of colours, again with maybe a few pearls stitched down the centres of the leaves.

If you were rather more ambitious, the original sweater design could be adapted for a very special summer jacket, either the same length as the original sweater or a longer length as required. Additional length could be added by knitting extra repeats of the chevron lace pattern 1, or by knitting extra rows of lace pattern 2 only. If making a jacket, place the original leaves and flowers design on the back, with just one or two flowers and leaves on each front, maybe with the stems coming over the shoulder seams. To adapt the front, simply divide the instructions in two exactly and knit each half following the original shapings. If following the original design with crocheted shell edging, then use this also for the front bands.

I would normally recommend that any form of embellishment is added to the pieces of a garment before making up, as this makes it easier to work with. However, as this garment has set-in sleeves and the decoration is hand stitched in place, to complete the garment first will ensure that the leaves and flowers are positioned correctly, as they can be pinned in place first on the sweater.

If you haven't tried your hand at making three-dimensional designs so far, then hopefully this one will tempt you to have a go! Whatever you decide to do, whether following my suggestions or using ideas of your own, I hope you will enjoy creating your own version.

## ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes

# Crochet Roses Summer Top

## DESIGNED BY ROSALIE DAVIS

**Illustrated on page 24**

*Flowers and added decorations are 'in' and you can ignore the weather and create your own summer with this attractive top. Read the accompanying article first and then ring your own changes.*

**MACHINES**
**These instructions are written for electronic or 24 st punchcard machines (no ribber required). We used a Brother 950i.**

**YARN**
**Yeoman Panama 4 ply.**

**FIBRE CONTENT**
**50% Cotton, 50% Acrylic.**

**COLOUR**
**We used Cream (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS.**

**SIZES**
**To suit bust 86(91,96)cm.**
**Finished measurement 100 (110,116)cm.**
**Back length 60cm.**
**Underarm sleeve seam 25cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Yeoman Panama 4 ply.**
**1 x 500g cone in MC.**

**MAIN TENSION**
31 sts and 41 rows to 10cm measured over lace patt 2 (tension dial approx 7=MT).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**NOTE**
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PUNCHCARDS/MYLAR SHEET**
Punch cards or mark mylar sheet before starting to knit.
Original garment was made using the electronic lace patts 1 and 2.

**BACK**
Using WY, cast on 158(170,180) sts. K a few rows. CAL. Using nylon cord, K1 row. Push Ns to HP and using MC, make a chain st cast on. Push Ns back to NWP. RC000. Using MT-1, K2 rows. Set machine for lace patt 1 and work for 34 rows. RC36. RC000. Using MT, K2 rows. Set machine for lace patt 2 and work to RC100. Cast off 10 sts at beg of next 2 rows, 2 sts at beg of next 6 rows, 1 st at beg of next 12 rows. Place markers each side. Cont in lace patt 2 to RC194. Place centre 52 sts and sts at left to HP. Set carr for hold. K4 rows. RC198. Cast off. Cast off centre 52 sts. Cancel hold. Return RC to 194, K4 rows on sts at left. Cast off.

**FRONT**
Work as given for back to RC172. Using WY, K centre 32 sts and sts at left and take down to NWP. Note pos in patt. Set carr for hold. K1 row. Cast off 2 sts beg next and foll alt rows, 3 times altog, 1 st beg alt rows, 4 times. K to RC198. Cast off. Leave centre 32 sts in NWP, return rem sts at left to WP. Reset machine at correct pos in patt. Return RC to 172. Complete left side to match right side, reversing shapings. Cast off centre 32 sts.

**SLEEVES**
Cast on 110 sts and work as given for back to RC92. Cast off 10 sts at beg of next 2 rows, 2 sts at beg of next 6 rows, 1 st at beg of next 12 rows. Place markers each side. Cast off 1 st at each end of 6th row, 1 st at each end of ev 5th row, 4 times, ev 4th row, 3 times, ev 3rd row, 6 times. Cast off 4 sts beg next 4 rows. Mark centre and cast off.

**TO MAKE UP**
Block and press pieces using a dry cloth and a steam iron. Join shoulder seams. Join side seams. Join sleeve seams. Insert sleeves into armhole, matching centre markers to shoulder seams. Press as before on seams.

**CROCHET EDGING TO BACK, FRONT AND SLEEVES**
Using MC and crochet hook that comes with machine, right side of work facing, beginning at side seam, work * 1 double crochet into first and second chain stitch cast on, miss 3rd stitch *. Rep from * to * around edge, join with slip st. Do not turn. Work 1 treble into each of the double crochet of previous round, slip st to join. Do not turn. Work shell edging: * 1 double crochet into first st of previous round, ** miss 2 sts, five double trebles into next st, miss 2 sts, 1 double crochet in next st **. Rep from ** to **. Slip st to join. Fasten off and sew ends in.

**CROCHET NECK EDGING**
Using MC and crochet hook, right side facing, work double crochet around neck edge, slip st to join. Do not turn. Work 1 round of shell edging as for hems. Slip st to join, fasten off and sew ends in.

**SMALL CROCHET FLOWERS (MAKE TWO)**
Using MC and crochet hook, make a 6 chain and join into a ring with a slip st.
**1st round:** 1 chain (1 double crochet into ring, 3 chain) 5 times. Join to first double crochet with slip st.
**2nd round:** Slip st to middle of 3 chain loop of previous round, 2 chain (1 double crochet, 3 trebles, 1 double crochet) into the 3 chain loop of previous round, 5 times. Join with slip st, then turn.
**3rd round:** (This will be the wrong side of the work).
1 chain, then work into each double crochet of 1st round (1 double crochet, 4 chain) 5 times. Join with slip st to first stitch.
**4th round:** (This will be the wrong side of the work).
2 chain, slip st to middle of 4 chain loop of previous round, then work (1 double crochet, 4 trebles, 1 double crochet) into the 4 chain loop of previous round, 5 times altog, then slip st to first stitch.
**5th round:** (This will be the wrong side of the work).
2 chain, then work (1 double crochet, 5 chain) into double crochet of 3rd round, 5 times.
**6th round:** 1 slip st to middle of 5 chain loop of the 5th round, then work (1 double crochet, 7 trebles, 1 double crochet) into each 5 chain loop of previous round, 5 times. Fasten off yarn securely.

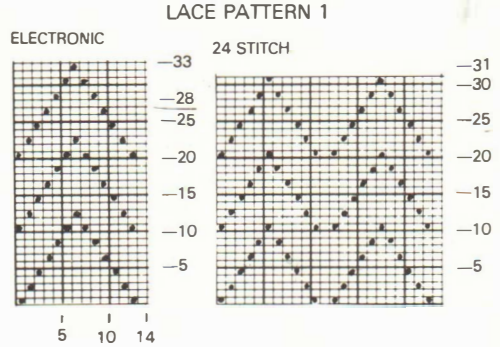
**LARGE CROCHET FLOWERS (MAKE THREE)**
Work as given for small flowers, working 1 double crochet, 1 treble, 3 double trebles, 1 treble, 1 double crochet instead of 1 double crochet, 4 trebles, 1 double crochet on 4th round and 1 double crochet, 1 treble, 5 double trebles, 1 treble, 1 double crochet instead of 1 double crochet, 7 trebles, 1 double crochet on 6th round. Sew in pos on front of sweater as illustrated.

**LARGE KNITTED LEAVES (MAKE TWO)**
Using size 11 knitting needles and 2 strands of MC used tog, cast on 3 sts. K1 row. Purl 1 row.
**Next row:** Inc in first st, K1, inc in last st. P1 row. * K1, K in front and back of next st, K to last 2 sts, inc in front and back of next st, K1. P1 row*. Rep from * to * to 15 sts. Work 7 rows st st.
**Next row:** ** K1, K2 tog through back of loops, K to last 3 sts, K2 tog, K1. P1 row **. Rep from ** to ** to 9 sts.
**Next row:** K1, K2 tog through back of loops, K to last 3 sts, K2 tog, K1.
**Next row:** P2 tog, P3, P2 tog. Cast off 5 sts.

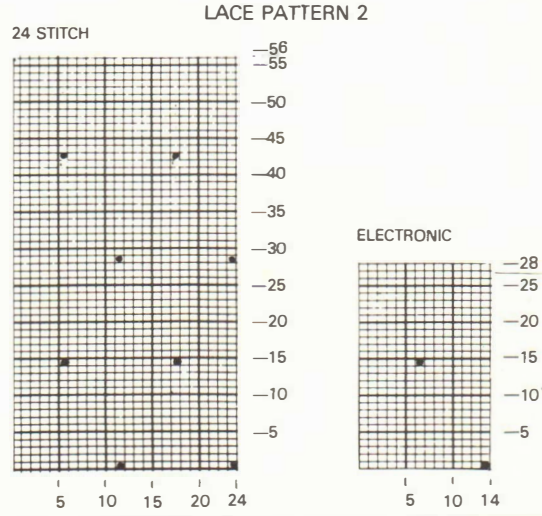
**SMALL KNITTED LEAVES (MAKE TWO)**
Work as given for large knitted leaves, increasing to 11 sts instead of 15 sts, knitting 5 rows st st instead of 7 and dec to 7 sts before working last 2 rows, casting off 3 sts.

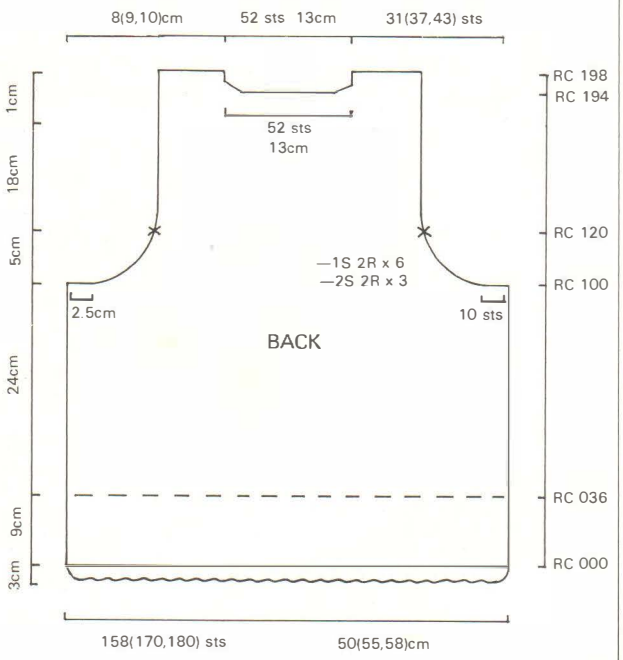
**STEMS**
Using 2 strands of MC tog, chain stitch stems as illustrated. Sew on leaves as illustrated. Work stem stitch down centre vein of each leaf.

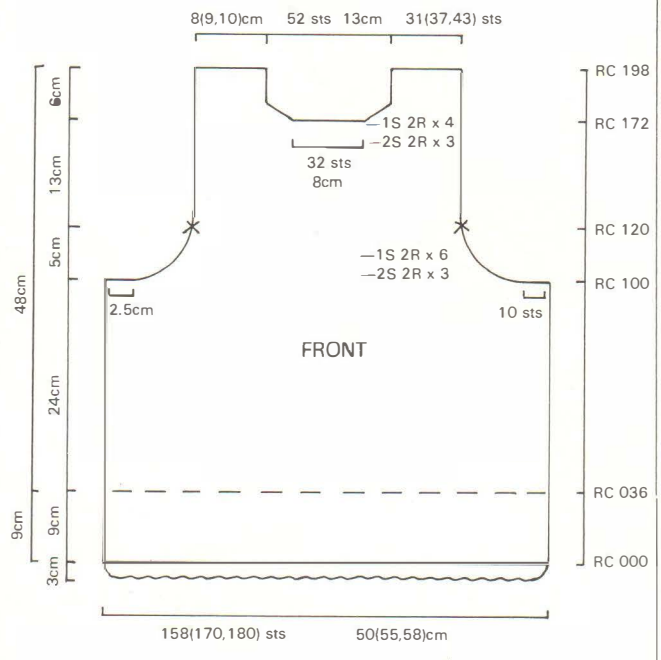
LACE PATTERN 1

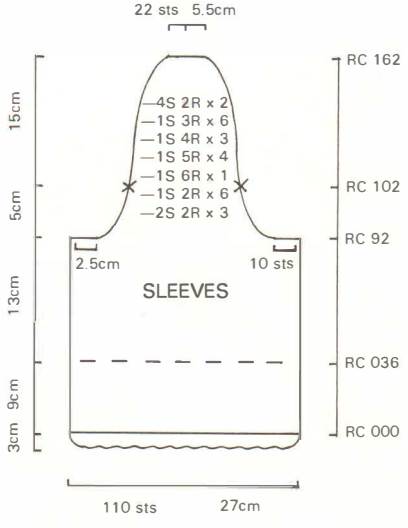



LACE PATTERN 2

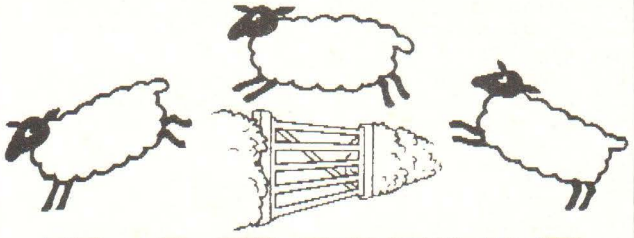








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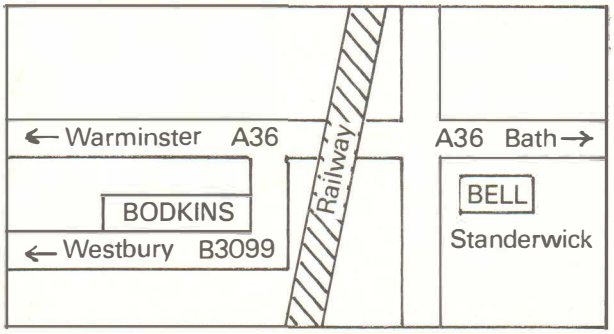


**MACHINES**
**These instructions are written for the Passap/Pfaff Electronic 6000.**

**YARN**
**Christiana Wools Calico.**

**FIBRE CONTENT**
**30% Cotton, 70% Acrylic.**

**COLOUR**
**We used Black, White and Grey made by winding one strand of black with one of white.**

**STOCKISTS**
**To obtain this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS. Tel: 05473 340.**

**SIZE**
**To suit bust 92-101cm.**
**Finished measurement 109cm.**
**Length 65cm.**
**Sleeve seam 48cm.**

**MATERIALS**
**Christiana Wools Calico.**
**200g of Black wound double.**
**200g of White wound double.**
**200g of Grey by winding one strand of Black with one strand of White.**
**50g of Black single strand for welts.**
**50g of White single strand for cuffs and collar (see introduction).**
**Garment weighs 480g.**

**MAIN TENSIONS**
Fair Isle Fabric:
Knit Tech 198, FX/LX, SS 3¾.
60 sts FB=25.5cm, 120 rows=10cm.
Welts and cuffs:
2x2 rib, SS 3½.
Tensions must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**BACK AND FRONT ALIKE (ELECTRONICS NOT REQUIRED YET)**
Black yarn, three strands tog in feeder 4 on far right.
Handle down. Blue or orange strippers.
Set Ns from 66 to the left of centre on FB to N 68 to the right of centre and corresponding Ns on BB. Arrange for 2x2 rib as shown in Diagram 1.
** Locks N/N, SS 2, K to Left.
Locks CX/CX, SS 3, K2 rows. Locks on left.
Rack handle one complete turn clockwise as shown in Diagram 2.
RC000. Locks N/N, SS 3½, K to RC30. Bring all intervening Ns to WP.
Locks CX/CX, SS 4, K2 rows.
Locks N/N, SS 3½, K1 row. Locks on right.
BREAK THE 3 STRANDS OF BLACK YARN**.
Thread machine from left to right: Col 1 White, Col 2 Black, Col 3 Grey (2 strands tog of each colour).
Prepare Cards A and B for Reader.
**NOTE:** When knitting the second body piece, please read the introduction to the pattern first, concerning matching the pattern at the side seams.

# *Passap 6000 Sweater for Ladies*

## DESIGNED BY GRACE HAYWARD

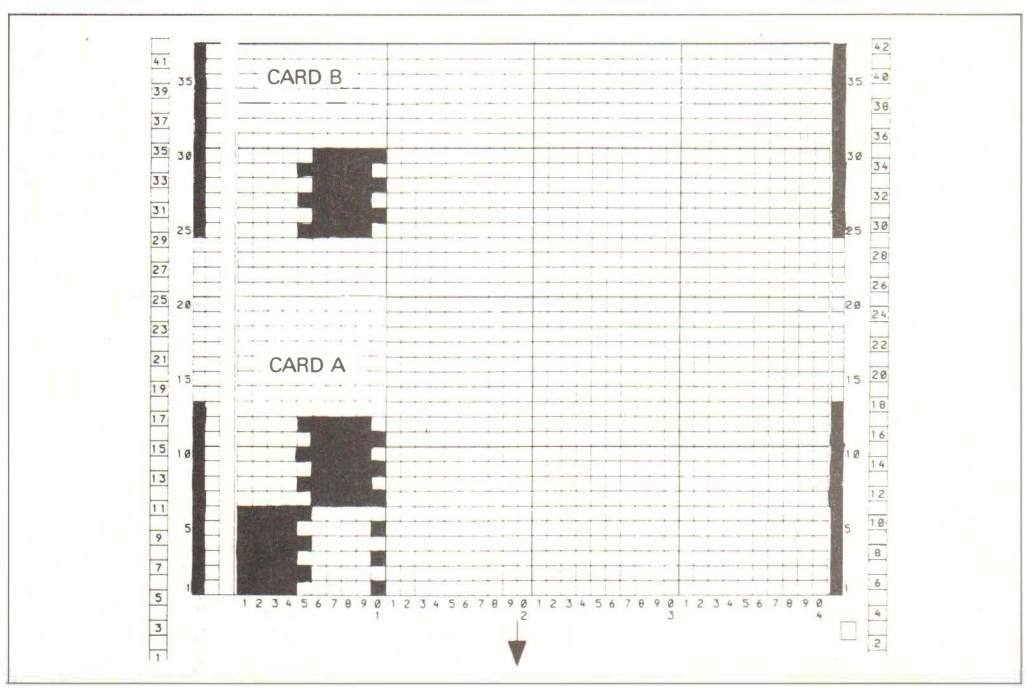
**Illustrated on page 31**

*The combination of black, white and grey is one of the fashionable colour schemes in vogue at present. A sweater can be both smart or casual depending on what you team it with, so this one should be popular with your customers. Looking ahead to the cooler weather (if it can get any cooler), matched with a knitted skirt it would sell well as a suit.*
*Have you noticed that Passap suits are in great demand by the young and not so young. Older people especially like the no-trouble elasticated waists and their comfortable feel. A number of people have been in touch to say how pleased they were with the Passap Winter-weight Suit that appeared in the May 1990 issue. You probably realise there was a printing error in the materials required. It should have read 1 cone for each shade of 3 ply for the jacket, and 2 cones of 4 ply for the skirt (Forsell).*
*About this pattern:*
*Christiana Wools will be pleased to wind the yarn ready to knit. This will save you a great deal of time and is well worth the price of £11.50 for the complete pack, including post and packing.*
*The welts, cuffs and collar use three strands of white or black and this is why you need a small quantity of single strand of both colours.*
*In order to match the patterns at the side seams you will notice the program positions the pattern five stitches to the right for the back section only.*
*Before you knit the front section, press the Fast Forward > > > Button to bring Program on the screen - ENT, Erase - NO. Now read the Program through to the * Enl/Pos - NO. The program will go forward to TEST - NO. Finish reading the Program. The pattern will now match at side seams.*
*When you first start knitting you will notice that the pushers on the FB are at RP and the white yarn knits along the BB only. This is as it should be so don't worry.*

**PREPARE FOR THREE COLOUR FAIR ISLE FABRIC**

| | | |
|---|---|---|
| Switch on Box (Console). | | |
| **Electronic Program** | | |
| Program | | ENT |
| Erase | | ENT |
| Cast On | 4 | ENT |
| All St Patt | NO | |
| St Patt 'A' | Dot | ENT |
| Reader | Row 1 | |
| Alter | | ENT |
| Direct | NO | |
| Add | | ENT |
| Add What? | Dot | ENT |
| Reader | Row 25 | |
| Alter | | ENT |
| Direct | NO | |
| 3 Col | | ENT |
| Add | NO | |
| Knit Tech | 198 | ENT |
| *Enl/Position | | ENT |
| CM? | NO | |
| ↑72 | | ENT |
| ↔10 | | ENT |
| Position | | ENT |
| Patt after R | 0 | ENT |
| To R/L | 0 | NO |
| To R/L | 5 | ENT |
| To R/L | 5 | ENT |
| | (flashing) | |
| In Patt at R | 0 | ENT |
| ↑Rep R | 0 | ENT |
| ↔Rep sts | 0 | ENT* |
| Test | NO | |
| All St Patt | | ENT |
| Form | NO | |
| L.ND-90 | 66- | ENT |
| R.ND+90 | 69 | ENT |
| Start Cast On | | ENT |
| Start Pos | | ENT |
| Cast On | ABC | |
| St Patt 'A' | | ENT |
| Follow Screen | | |

Locks GX/SX. Empty row to left.
Pushers in RP. ENT,ENT, Empty Row to right.
Set locks as directed, ie FX/LX.
Arrange pushers on BB as shown in Diagram 3.
Manual RC000. SS 3¾.
Col sequence: K2 rows Col 1, 2 rows Col 2, 2 rows Col 3.
K in this way to RC654.
Black yarn. Locks N/N. K to left.
SS 5, K to right.
*** **A QUICK EASY CAST OFF**
Trans all sts from FB to BB (2 sts on each N).
Leave the empty Ns on FB in WP. K to the left.
Lower the front bed. Using the 1x1 orange tool, draw the knitting towards the front bed to expose the proper sts on BB. Working from right to left on BB, and using the yellow crochet tool, crochet each



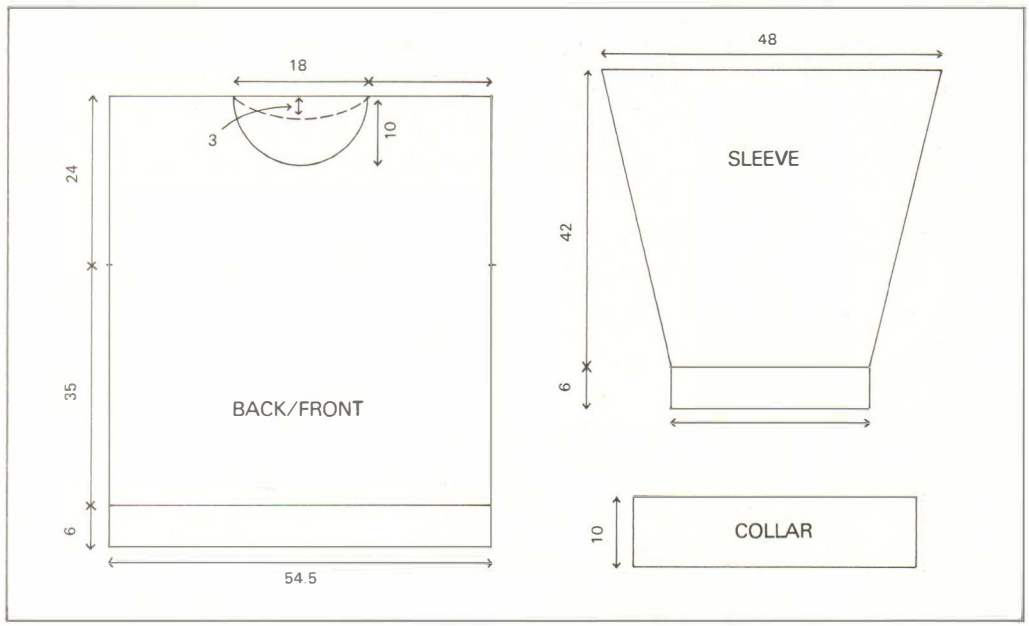
stitch into the next, BUT LEAVE THE STITCHES ON THE NEEDLES. Break the yarn and pull through the last stitch on the left. Close the beds and pull all the Ns into line with the back of the 1x1 tool. Still with the tool, push all the Ns on the BB to their highest position. Hold the knitting with the left hand under the machine and with the back of the tool, bring all the Ns to RP, so releasing the knitting from the BB. Rep on the FB ***.

**SLEEVES**

White yarn, use three strands tog. Handle down. Blue or orange strippers.
Set Ns from 34 to the left of centre on the FB, to N 34 to the right of centre, and corresponding Ns on the BB. Arrange for 2x2 rib as shown in Diagram 1 and rep from ** to ** as given for back.
Reprogram the width of knitting for the sleeve:
Press the COR Button and write 58- over 66- for the L.ND, and 58 over 69 for R.ND. This new width will accommodate the sleeve increases.
To increase, bring 1 N and pusher to WP on both edges of BB, and 1 N and pusher on both edges of FB (4 new Ns altog).
Knit as given for back and front to RC 468 but increase in this way on the next and then ev 20th row, 24 times altog to RC 460.
Cont straight to RC468.
Black yarn. Locks N/N. K to left.
SS 5. K to right.
To cast off, rep from *** to *** as given for back.

**COLLAR**
**(CUT AND SEW)**

White yarn, use 3 strands tog.
Handle down. Blue or orange strippers.
Set Ns from 70 to the left of centre on FB, to N 70 to the right of centre, and corresponding Ns on BB. Arrange for 2x2 rib as shown in Diagram 1.
Locks N/N, SS 3. K to the left.
Locks CX/CX, SS 4. K2 rows.
SS 4½, K30 rows.
SS 4, K10 rows.
SS 3½, K12 rows.
Bring all intervening Ns to WP.
Locks CX/CX, SS 4½, K2 rows.
Locks on left.




Locks N/N, SS 4, K1 row.
Black strippers.
Locks N/GX, SS 4¾, K4 rows.
Pull yarn down from under the machine and hold.
Locks GX/N, K4 rows.
Waste yarn. K2 rows.
Pull yarn down as before.
Locks N/GX, K2 rows.
Blue or orange strippers.
Locks N/N, SS 4, K2 rows.
Break yarn.
Strip off machine.

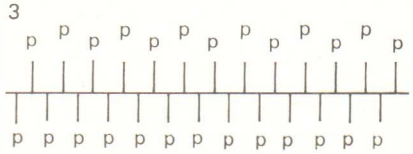
**TO MAKE UP**
**NECK DIMENSIONS**
**(CUT AND SEW)**

Use pins to mark the centre stitch of both back and front.
Measure 9cm either side of centre pin (18cm altog).
**FRONT**
From centre pin measure down 10cm and pin.
Mark the curve of the neck with pins, and then using matching yarns and long stitches, mark the curve and remove the pins.
Use a small swing stitch on the sewing machine to oversew the yarn, or backstitch by hand. Cut away the surplus fabric close to stitching.
**BACK NECK**
At centre back measure down 3cm. Curve the back neck to this depth and oversew as for front. Trim away the surplus fabric.
Place back and front together, right sides facing. Match the pattern at the shoulders, and backstitch the straight seam.
**TO ATTACH THE COLLAR**
Pin the centre of the front neck. Unravel 2 rows of waste yarn to open tubular finish of collar. Pin collar in place starting at the centre front. Conceal the cut edge inside the tubular finish. On the right side, unravel 2 rows of waste yarn a few stitches at a time, and backstitch into each open stitch, using matching yarn. Unravel 2 rows of waste yarn on the inside and neatly hem each stitch. Join ends of tubular knitting neatly at centre front.
Place the centre of sleeve to the shoulder seam and pin in place. Backstitch seam. Flat stitch welt and cuffs. Backstitch underarm and sleeve seam.

DIAGRAM 1

DIAGRAM 2

DIAGRAM 3

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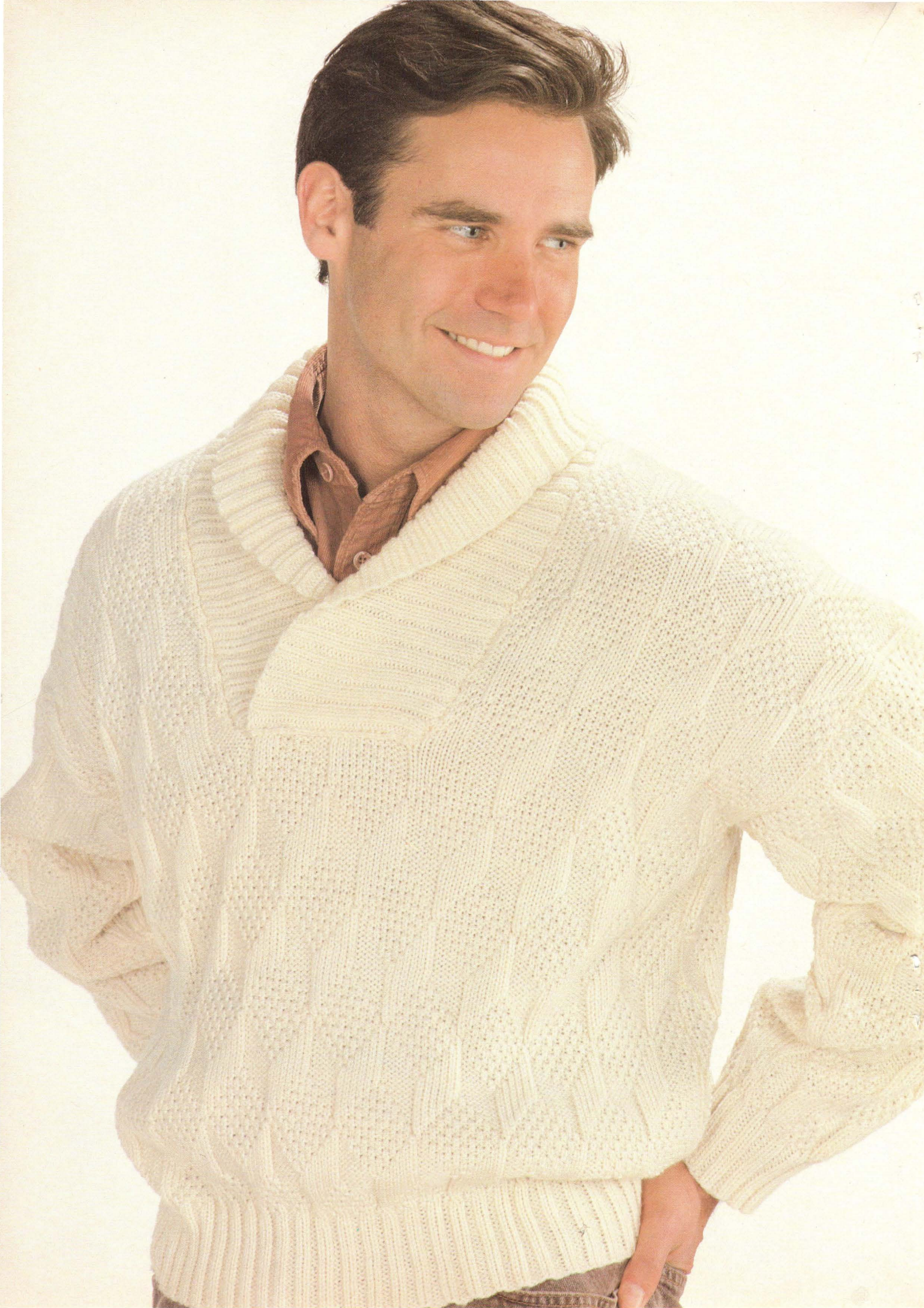


# Man's Garter Stitch Jumper

## DESIGNED BY ELAINE CATER

*A classic stitch, an up-to-date and fashionable yarn team together to make this a winner... and it is easy to knit. Lightweight and warm it will take you from the cool summer evenings into the autumn.*

**MACHINES**
**These instructions are written for standard gauge machines with garter carriage. We used a Brother 860 and KG88 garter carriage.**

**YARN**
**Spectrum Strata Double Knit.**

**FIBRE CONTENT**
**80% Acrylic, 20% Wool.**

**COLOUR**
**We used Aran 062 (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.**

**SIZES**
**To suit chest 96(101,106)cm. Finished measurement 107 (112,118)cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Spectrum Strata DK.**
**7(7,8) x 100g balls in MC.**

**MAIN TENSION**
24 sts and 31.5 rows to 10cm measured over garter st patt (tension dial approx 10).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**NOTE**
This stitch patt is reversible, either side may be used as right side. When shaping sleeves use 2 st cams at each end. Shoulder shaping is worked as folls: Using nylon cord K required number of sts back to A position. Take garter carr across once (garter carr is on same side as sts in A pos.) Take first inside st in A pos on to trans tool. Take yarn behind st. Replace this st on its N, making sure it is in A pos (this will give same effect as taking yarn round first inside N in HP to prevent a hole forming.) Measurements given are those of finished garment and should not be used to measure work on machine.

**PUNCHCARD PATTERN**
Punch card before starting to knit. This pattern is based on a hand knit pattern in Barbara Walker's book *A Treasury of Knitting Patterns*. It has also been used by Knitmaster as a Fair Isle pattern pack M1006 No. M102. Punchcard from basic set is used for all 2x2 ribs.

**BACK**
Push 130(136,144) Ns to WP. Using MC and MT-2 cast on using garter carr. Insert punchcard for 2x2 rib. Using MT-1 K24 rows. Insert punchcard for main patt. RC000 using MT K 90(94,96) rows. Place markers at each end of work **. K 80(82,86) rows.

**SHAPE SHOULDERS**
Using 2 nylon cords K back to A pos 14(15,17) Ns at opp end to carr on next 2 rows. K back to A pos 15(16,17) Ns at opp end to carr on next 4 rows. 42 sts remain. Attach main carr. Using WY K a few rows over centre sts and release from machine. Return Ns at L to WP. Remove on WY. Rep for Ns at right.

**FRONT**
Work as given for back to ** K 10(12,16) rows.

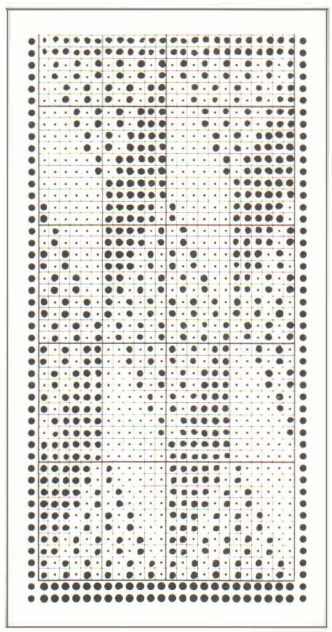
**NECK SHAPING**
Using a separate length of MC, cast off centre 26 sts. Make a note of row on punchcard. Using WY and main carr remove rem sts at right of centre on to WY. Cont with left front as folls: K8 rows. Dec 1 st at neck edge of next and ev foll 8th row, 8 times in all. K to RC 171(177,183).

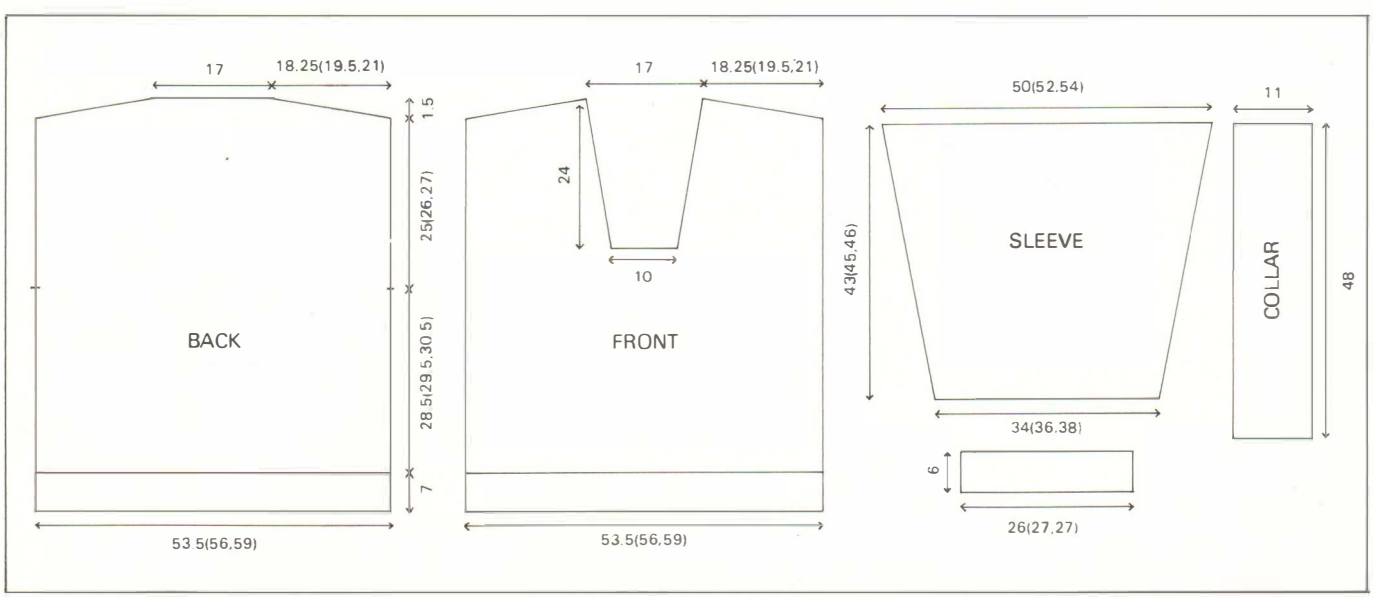
**SHAPE SHOULDERS**
Using nylon cord, K 14(15,17) Ns at opp end to carr back to A pos on next row K1 row. K 15(16,17) Ns at opp end to carr back to A pos on next row, K1 row. 15(16,17) sts remain. Remove all sts on to WY. Replace sts from right half on to previously occupied Ns. Remove WY, reset punchcard to row previously noted. CAR. Work right half to match left, reversing the shaping.

**SLEEVES**
Push 64(66,68) Ns to WP. Using MC and MT-2 cast on using garter carr. Insert punchcard for 2x2 rib. Using MT-1 K21 rows. Attach main carr. Using WY K a few rows and release work from machine. Push 84(88,92) Ns to WP. Rehang last row knitted in MC on to Ns inc evenly by picking up the heel of an adjacent st. Remove WY. Insert punchcard for main patt. RC000. Using MT K 3(7,7) rows. Inc 1 st at each end of next and ev foll 7th row 19(19,20) times altog, 122(126, 132) sts. K to RC 136(142,146). Remove work on to WY.

**COLLAR**
**(MAKE TWO SECTIONS)**
Push 104 Ns to WP. Attach garter carr. Using MC and MT-2 cast on. Insert punchcard for 2x2 rib. Using MT-1 K43 rows. Cast off.

**TO MAKE UP**
Pin pieces to measurements given. Cover with damp cloth and allow to dry. Graft shoulder seams. With right sides tog, pin collar sections in place from cast off edge at centre front to centre back neck. Backstitch in place. Join collar sections tog at centre back. Lap left section of collar over right at centre front and stitch in place. Push 122(126,132) Ns to WP. With right side facing, hang one armhole edge from marker on front to marker on back evenly on to Ns. Place shoulder seam sts at centre point. Push Ns forward so that sts are behind latches. With wrong side of sleeve facing, hang last row of sts knitted in MC on to Ns. Remove WY. K each sleeve st through armhole sts already on Ns. Cast off loosely. Rep for second sleeve. Join side and sleeve seams.





# Tuck Lace Tunic

## DESIGNED BY HEIDI AMBROSE

*Both the style and the colour of this garment will be popular with the younger set, teamed with skirt or trousers it is definitely a 'profit maker'.*

**MACHINES**
**These instructions are written for all standard gauge machines.**

**YARN**
**Brockwell Yarns 4 ply Mercerised Cotton.**

**FIBRE CONTENT**
**100% Cotton.**

**COLOUR**
**We used 495 Gold (MC).**

**STOCKISTS**
**To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks, HX6 3LZ.**

**SIZES**
**To suit bust 81-91(91-98)cm.**
**Finished measurement 108 (116)cm.**
**Length 68(70)cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Brockwell Yarns 4 ply Mercerised Cotton.**
**1 x 500g cone in MC.**

**MAIN TENSION**
26.6 sts and 60 rows to 10cm measured over tuck lace (tension dial approx 8).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**NOTE**
Read instructions carefully before starting to knit.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PUNCHCARD/MYLAR SHEET**
Punch card or mark mylar sheet before starting to knit.

**PATTERN NOTE**
Trans sts to needle arrangement as shown in Diagram 1. Tuck stitch throughout. Purl side is used as right side.

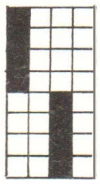
**BACK**
Bring 144(154) Ns to WP and using WY cast on. RC000, K20 plain rows in MC at MT-3. Trans ev other st to its adjacent N as for picot hem. K20 rows. Pick up first row to form hem. Inc 5 sts at side nearest carr. K1 row, inc 5 sts at other side, K1 row. RC000, 154(164) sts. Set machine and trans sts for patt. Using MT K to RC66. Dec 5 stsat side of carr, K1 row and rep for other side. Mark each end using WY. RC68, 144(154) sts. K to RC 236(248), mark each end using WY. Dec 1 st each end after ev 4 rows, 11 times, RC 280(292), 122(132) sts remain. K to RC 372(384). Cast off centre 54 sts, 34(39) sts remain each side. Bring sts on LHS to HP. Set machine to hold. Note patt row number. K12 rows RC 384(396). Set machine to K st st, return all Ns to WP, using MC K2 rows. Cast off. Return sts on LHS to WP, reset RC and patt row number then rep to match first side.

**FRONT**
K as given for back to RC 323(335). Cast off centre 10 sts, 56(61) sts remain each side. Set machine to hold, note patt row number. Bring sts on LHS to HP. CAR, K1 row. Dec at neck edge before next and ev other row as follows: 4 sts, 3 sts twice, 2 sts four times, 1 st four times. RC 345(357) and 34(39) sts remain. K to RC 384(396). Return all Ns to WP, set machine to K st st, using MT, K2 rows and cast off. Return sts on LHS to WP, reset RC and patt row number, then rep to match first side.

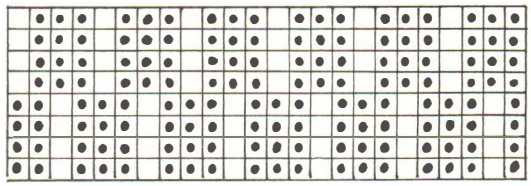
**SLEEVES**
Using WY cast on 102 sts. K picot hem as for back but over a total of 20 rows instead of 40. After picking up first row to form hem, K1 row then trans sts for patt. Set machine to K patt, using MT RC000 shape sleeve as follows:
**Smaller size:** Inc 1 st each end after ev 6 rows, 16 times, RC96 and 134 sts.
**Larger size:** Inc 1 st each end after ev 6 rows, 4 times, RC24 and 110 sts, then 1 st each end after ev 7 rows, 12 times, RC108 and 134 sts.
**Both sizes:** Dec 1 st each end after ev 2 rows, 11 times, RC 118(130) and 112 sts, then 1 st each end after ev row, 8 times, RC 126(138) and 96 sts. Bring all Ns to WP, set machine to K st st, using MT K2 rows and cast off.

**NECKBAND**
Join 1 shoulder seam. Bring 156 Ns to WP and with right side knitting facing pick up 156 sts around neck edge. Using MT-3 K10 rows. Trans sts as for picot hem. K13 rows. K1 row MT and cast off.

**TO MAKE UP**
Pin out pieces to size and steam carefully. Join other shoulder seam. Graft edges of neckband tog, then fold over to right side to form picot edge. Set in sleeves between markers and underarm seams. Fold side tabs to wrong side and slip stitch into pos to form side splits. Finish edges of picot edges of picot hems. Give final light steam.



Electronics:
Repeat 4 sts and 8 rows
(use reverse feeder button)



Punchcard: 24 sts, repeat until enough rows to rotate card

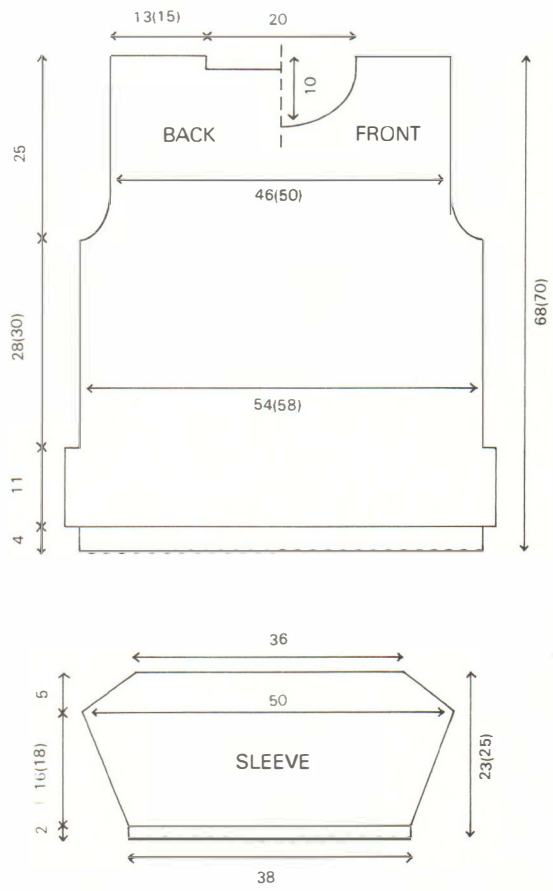



DIAGRAM 1

I = Needle in WP

X = Needle in NWP

# Milling around

## Supplies direct from the mill in Scotland
by Alistair McDonald

Many knitters in Scotland are fortunate in being able to go direct to the spinner for their supplies of natural fibre yarns, even when the quantities they require are small compared to industrial users. As elsewhere, there are also in the cities a handful of specialists who buy up ends of batches from spinners and knitwear manufacturers and offer these yarns to the public at prices which are often less than half the going rate. Even considering prices 'direct from the mill' these shops are probably the best source of cheap yarn in the country; the offers are often not repeatable however. These low prices reflect the parlous nature of both the knitting and spinning sectors of the traditional textile trade today. However, some of the Scottish mill shops have a lot to offer.

It may be that you are contemplating a holiday in Scotland this year, or if you live in the North of England, a day's foray into alien territory. If so, you might well combine a sightseeing trip with an interesting mill tour and a worthwhile yarn buying expedition. Even if you are lucky enough to live in Scotland you may not know of all the spinners' mill shops available to you.

Every town of any size in the tourist areas has at least one 'Mill Shop'; sometimes there is a proliferation. Most of these are merely retail operations selling textiles, usually woollens, and the usual sort of tourist souvenirs. They serve a useful function in offering good value in knitted garments and woollen goods such as suits, skirts, kilts and rugs. There are comparatively few shops attached to genuine manufacturers' premises and only a handful run by spinners who sell their yarns direct to the public. Most of these spinners are also weavers and produce high quality fabrics, often typical Scottish tweeds and tartans. It is this small number which I would like to tell you about. They are situated mainly in the Borders and the North East and without exception lie amid some of the most beautiful scenery in the country. There are also quite a few craft weavers or knitters catering to the tourist and you may see machines in operation in one of their small workshops. It must be said, however, that much of the machinery on show is there for decorative purposes only.

### The Borders

If you cross the border on the A7 at Carlisle, a slight detour to Hermitage Castle near Newcastleton offers you the chance to see a fine example of a border keep where Mary Queen of Scots met her lover, Bothwell, making a round journey of 50 miles on horseback to do so. We will hear again of the lady. This detour will give you an indication of the severe nature of the countryside and perhaps an insight to the conditions which have helped to form the tenacity and grittiness of the native's character today. Borderers have been raised in three traditions — textiles, horses and rugby football. Fishing, walking and visiting the many fine castles and abbeys keep the holidaymaker busy.

One of the first towns over the border is Hawick, famous for the manufacture of knitwear of the highest quality, and, although mill shops abound there are none specifically run by spinners. One spinner does conduct mill tours, Weensland Mill, a branch of the gigantic Courtaulds organisation. There you will see cashmere being spun and will be given shade cards so that you can order yarn by mail order. They have an impressive range of colours to choose from. On the same road, the A698, a few miles out of the town you can see some weaving at Trowmill. It is worthwhile negotiating the nasty turn off the main road to visit this small mill. A few miles further north is Selkirk where we find the spinner, Gardiners who have a spacious mill shop displaying a wide range of goods made from their yarns and fabrics. Also in the shop you can buy various qualities of Shetland wool and lambswool.

Travelling a few miles north and east, passing Abbotsford, the home of Sir Walter Scott, brings you to Galashiels — Gala to the locals. The town is steeped in textile activity with many firms specialising in particular operations such as finishing woven fabric. It is worth while stopping in the town to visit the Borders Wool Centre at North Wheatlands Mill. Here there are usually one or two different breeds of sheep on view in the forecourt. There are regular hand spinning demonstrations and you can see wool at various stages of preparation. By seeing many different fleeces in the raw it is interesting to feel the different qualities of wool from the various breeds. On sale here on cone they have mohair, Aran and double knitting. As well as rugs, jackets, and material, there is a wide range of knitted garments for sale, at quite remarkable prices, some of which would not cover the cost of the yarn, and must make the domestic knitter pause and consider prices. Scattered throughout this region there are many small firms selling woven fabric and knitted garments at remarkable prices — the bargains are there to be found.

### Central Region

Going north from Galashiels, skirt the capital, or take in some of the culture at any level to suit yourself, and travel west towards Stirling along the Forth valley, perhaps stopping to admire the village of Culross, restored and protected to show life in the early 18th century. Some ten miles further west brings you to Alloa. Here is one of the best known names in the

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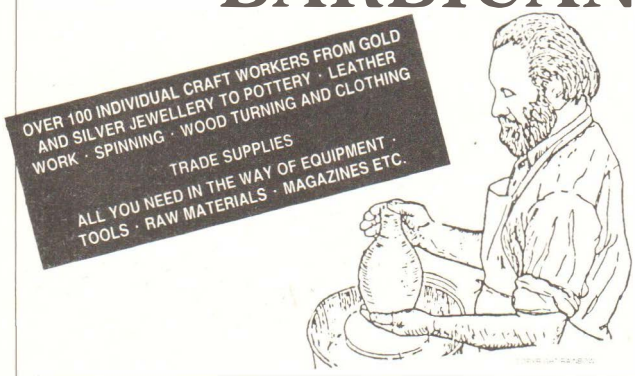
AT THE BARBICAN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| Spinner (Tel no.) | Address | Region | Road | Visits | CONED YARN available | Mail order service |
|---|---|---|---|---|---|---|
| BORDERS WOOL CENTRE (0896 4293) | North Wheatlands Mill Galashiels | BORDERS | A72 | Regular Demonstrations | Aran<br>DK<br>Mohair | NO |
| GARDINERS OF SELKIRK (0750 20283) | Tweed Mills, Selkirk | BORDERS | A707<br>A708 | YES | 2/8s Shetland<br>2/8s Shetland/Donegal<br>2/8s Shetland/Cotton Slub<br>2/10s Lambswool | YES |
| WEENSLAND MILLS (0450 72509) | Weensland Rd, Hawick | BORDERS | A698 | YES | Cashmere<br>Various counts (will double to suit) | YES |
| PATONS & BALDWINS (0259 723431) | Kingscraig Factory, Alloa | CENTRAL | A907 | Parties only by arrangement | Various qualities in 400gm balls, occasionally cones | NO |
| JOHNSON'S of ELGIN (0343 549319) | New Mill, Elgin | GRAMPIAN | A96/<br>A491 | YES | Aran | YES |
| J.C. RENNIE (0779 72663) | Mintlaw | GRAMPIAN | A92/<br>A950 | NO | 2/8s Shetland<br>2/10s Lambswool<br>DK Shetland<br>Aran | YES |
| HUNTERS of BRORA (0408 21366) | Sutherland Wool Mills Brora | HIGHLAND | A9 | YES | 2/7½s Shetland<br>2/13s Shetland Lace<br>2/3.2s B.S.S.<br>Aran | YES |
| TODD & DUNCAN (0577 63521) | Loch Leven Mills, Kinross | TAYSIDE | M90 | NO | Details available of M.O. Lambswool and Cashmere | YES |
| JAMIESON'S SPINNING MILL (059 587 285) | Sandness | SHETLAND | A971 | YES | Pure Shetland Wool, various counts | YES |

***If you want to do a mill tour telephone beforehand to avoid disappointment, especially if your club is going en masse.***

spinning industry — Patons and Baldwins. At their Kingscraig factory they cater for works visits by parties, by arrangement, usually in the evening. The shop sells yarns in 400 gram balls which are suitable for use straight on to the machine and occasionally they have coned yarn.

## Tayside

Travel east, join the M9, and stop off at Kinross. The loch here, Loch Leven, is famous for its brown trout which have been exported throughout the world to stock game fisheries, and, on one of its islands Mary was incarcerated in 1567 for nearly a year. Here are situated Todd & Duncan at Loch Leven Mills, the biggest spinners of cashmere in the country. In the mill shop here you cannot buy yarn but the staff will give you details of their mail order service and shade cards for lambswool and cashmere. Be prepared for a slight shock at the prices if you are in the habit of buying acrylics or even Shetland wool. Lambswool costs £32 per kilo and cashmere varies between £174 and £209 per kilo depending upon the shade. You can buy fine gauge cashmere and lambswool garments here made in one of the Dawson Group's other factories.

## Grampian

North and east of Perth, this region boasts the Spey valley with its whisky trail through the distilleries, fine salmon fishing, the royal holiday chalet, spectacular castles and one or two spinners who will show you their wares and even let you see the yarn being spun. After having seen the cathedral in the town visit Johnson's of Elgin (A96) who specialise in lambswool and cashmere. They make serapes, stoles, scarves and fine fabrics as well as knitwear. Here you can see round the mill, by arrangement from Monday to Thursday and purchase Aran yarn for your chunky machine. At Mintlaw (junction of A92 and A950) we find J.C. Rennie & Co. Ltd. They are one of the main spinners serving the manufacturers of high quality Shetland and lambswool garments. In the mill shop you can buy 2/8s Shetland, 2/10s lambswool, double knitting and Aran — all ON CONE.

## Highland

On almost any tour of the Highlands you will pass through Inverness. The town abounds with mill shops, in fact it may seem as if every second shop in the town centre is selling woollens of one kind or another. At Pringles Holm Mill amidst a vast retail set up you can see looms at work and various cloth finishing machines; no spinning however, so no yarn for sale here. Some sixty miles north of Inverness in Dornoch you can see more weaving, in an attractive craft centre housed in the old town jail. To find a spinner you must travel a little further north to Brora. T.M. Hunter Ltd. went through a metamorphosis at the end of last year to become Hunters of Brora. The new owners, as new owners are wont to do, made drastic staff reductions and promised customers a leaner, more efficient operation and cheaper prices. Be that as it may, the good news for visitors to the mill shop is that the new owners have indicated that all goods in the shop will be on sale at half price throughout this year. While this is certainly good news, remember that previously the firm was renowned for being one of the most expensive in the country. Hunters have been well known as fine spinners of Shetland wool for nearly a century, and during that time many crofters on Shetland sold their raw wool to the mill in return for yarn. Tours are available here and you should see both spinning from raw wool, weaving and the cloth finishing operations.

## The Islands

The Outer Hebrides are well known for the production of Harris tweed. One of the anomalies of this fascinating trade is that very little of this famous cloth is produced on Harris, the bulk being made in Lewis. Another fact not widely known is that Harris and Lewis are respectively the south and north of the same island. In the main town, Stornoway, try to get a local to speak for you at one of the Harris tweed producers and you may be shown round the spinning and finishing machinery. The actual weaving is done on the crofts and the local Tourist Office should be able to fix up a visit for you. If you want to buy some Harris yarn do so in any of the local outlets but remember that while this yarn is ideal for tweed, it is usually sold in single ply, and is hardly suitable for knitwear because a softer feel is usually demanded. Also if you use the single ply you will most likely be troubled by twisting in your knitted fabric.

If you are lucky enough to visit the Shetland Islands, take a break from bird watching to visit the only commercial spinner on the Islands. This is Jamieson's Spinning Mill situated at Sandwick and you can arrange to see round the mill. You can purchase pure Shetland wool here on cone and also from their shop in Commercial Street, Lerwick. Also worthwhile is a visit to the Shetland Wool Brokers, Jamieson & Smith Ltd at 90 North Road, Lerwick. They are not spinners but are included here because the manager, Oliver Hendry, is an acknowledged expert on Shetland wool and is usually happy to share his knowledge with you. Also, they stock perhaps the most expensive range of Shetland wool in the country, on hank, on cone, clean or in oil, and are famed for their first class mail order service. It is no secret that the yarn they sell is spun from their own Shetland wool on mainland Scotland. As you may imagine, there are many knitwear producers throughout the islands and most are happy to discuss their craft with visitors.

This has been a brief trip round the spinners. A generation ago there would probably have been double the number of firms but the contraction of the manufacturing sector of the trade has coincided with an expansion into the retail side and the public has probably benefited by being able to buy direct from most of the mills that are left.

We have produced a useful chart showing the location of the main spinners, with telephone numbers, details of the yarns they sell and whether they have a mail order service. On your visit look out for special offers, not only in yarns but garments, rugs, scarves, serapes, ties and cloth. Even if you don't pick up any bargains, you will see some of the finest textile articles made in Scotland and travel through some of the most beautiful scenery in the country, so your trip will not have been in vain.

# Dai the Dragon

## DESIGNED BY JAYNE MORRIS

*Who could resist this little chap, either to knit him or to buy him or give him as a gift... lots of sales potential here... if you can bear to part with him.*

**MACHINES**
These instructions are written for any standard gauge punchcard or electronic machine.

**YARN**
Bonnie's 4 ply Acrylic.

**FIBRE CONTENT**
100% Acrylic.

**COLOUR**
We used Shocking Green (MC) and Emerald Green (A).

**STOCKISTS**
If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

**MATERIALS**
Bonnie's 4 ply Acrylic.
100g in MC.
100g in A.
Small amounts of bottle green felt for the spikes down the back.
Small amounts of yellow felt for the eyes.
Approx 225g of stuffing.

**MAIN TENSION**
The dragon was knitted on a Brother machine and tension 7 was used throughout.

**ABBREVIATIONS**
See page 25.

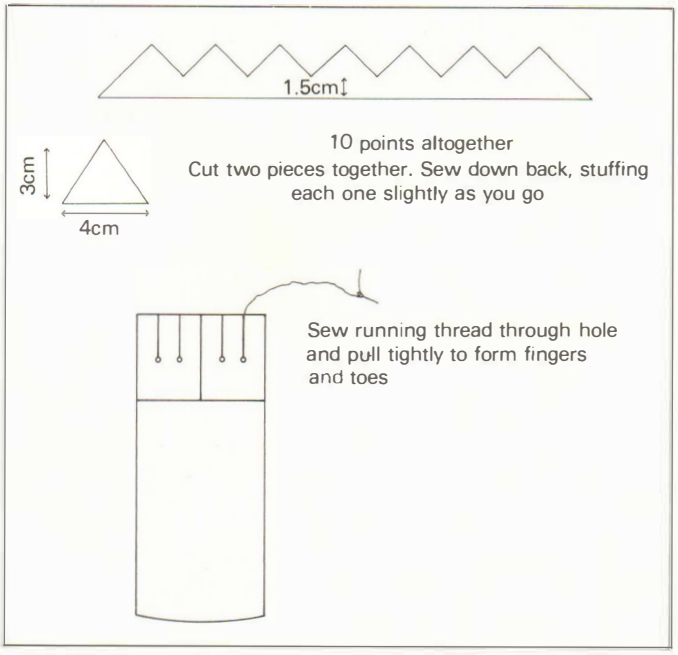
**NOTE**
Measurements given are those of finished article and should not be used to measure work on the machine.

**PUNCHCARD PATTERN**
Card No 6D from the Brother basic set was used, but you can substitute any suitable card of your choice.

**BODY**
Push 80 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC, K6 rows. Insert punchcard and set for Fair Isle. With MC in feeder 1 and A in feeder 2, K in patt to RC80. Dec 1 st at each end of ev 3rd row until RC shows 156. Trans ev alt st on to adjacent N on right. Remove yarn from feeder and using a tapestry needle or double-eyed tool, pull thread through sts and remove from machine.

**HEAD**
Push 80 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC, K4 rows. Insert punchcard and set machine for Fair Isle. With MC in feeder 1 and A in feeder 2, K to RC60. Change to MC only and K2 rows. Run off on WY.

Push 40 Ns to WP. Rehang sts from last row worked, 2 sts on to each needle. RC000. Using MC, K24 rows. Trans ev alt st on to


1.5cm
3cm
4cm
10 points altogether
Cut two pieces together. Sew down back, stuffing each one slightly as you go
Sew running thread through hole and pull tightly to form fingers and toes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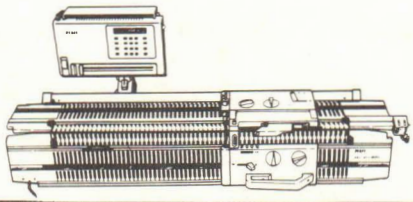

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adjacent N on right. Remove as given for body.

**LEGS**
**(MAKE TWO)**
Push 50 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC, K2 rows. Trans ev 5th st on to adjacent N on right. Put empty Ns to NWP. K to RC10. Return empty Ns to WP and K to RC20. RC000. Insert punchcard and set machine for Fair Isle. With MC in feeder 1 and A in feeder 2, K to RC86. Using MC only, K to RC88. Trans ev alt st to adjacent N on right. Remove as given for body.

**SPOTTY INSERT**
Push 30 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC, K2 rows. Insert punchcard and set machine for Fair Isle. With MC in feeder 1 and A in feeder 2, K70 rows. Using MC only and st st, dec 1 st at each end of ev 3rd row until RC84, then ev row until RC90. Remove as given for body.

**ARMS**
**(MAKE TWO)**
Push 40 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC, K2 rows. Trans ev 5th st on to adjacent N on right. Put empty Ns to NWP. K to RC10. Return empty Ns to WP and K to RC20. Insert punchcard and set machine for Fair Isle. With MC in feeder 1 and A in feeder 2, K to RC52. Using MC only and st st, K2 rows. Trans ev alt st to adjacent N on right and remove as given for body.

**NOSTRILS**
**(MAKE TWO)**
Push 14 Ns to WP. Using WY, cast on and K a few rows. RC000. Using A, K30 rows and cast off.

**EARS**
**(MAKE FOUR)**
Make two in MC and two in A. Push 20 Ns to WP. Using WY, cast on and K a few rows. RC000. Using MC(A), K10 rows. Dec 1 st at each end of ev row until RC19. Remove as given for body.

***continued on page 49***

# Summer Tops and Wrap

## DESIGNED BY MARION NELSON

**Illustrated on pages 40 and 41**

*Summer sunshine and sandy beaches are catered for in these quick and easy, but casually elegant, garments. If your holidays are almost here you still have time to to knit these before you close your suitcase.*

**MACHINES**
**These instructions are written for standard gauge machines with ribbing attachment.**

**MACHINES WITHOUT RIBBER**
**Use mock rib if ribber not available.**

**YARN**
**Bramwell Montana and Rania (Astrakan).**

**FIBRE CONTENT**
**Montana is 100% Cotton.**
**Rania is 80% Acrylic, 20% Nylon.**

**COLOUR**
**We used Montana in Aran (MC) and Rania in Turquoise (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining these yarns, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.**

**SIZES**
**SLEEVELESS TOP**
**To suit bust sizes 81(86,91)cm.**
**WRAP**
**To suit bust 81-86(91-96)cm.**
**HALTER NECK TOP**
**One size to suit bust 81-91cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Bramwell Montana.**
**1 x 350g cone in MC will be sufficient for both sleeveless and halter top.**
**Bramwell Rania.**
**2 x 500g cones in MC for the wrap.**
**9 small buttons for sleeveless top.**
**Approx 44cm elastic for halter top.**

**MAIN TENSIONS**
Using 2 ends of Montana, 28 sts and 40 rows to 10cm measured over st st (tension dial approx 7··).
Using 2 ends of Rania, 24 sts and 44 rows to 10cm (tension dial approx 8).
Tensions must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**NOTE**
Measurements for the tops were taken from the 4ply Set In Sleeve set of the Marion Nelson Basic Sweater set.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**SLEEVELESS TOP**
**BACK**
With ribber in position, arrange 110(116,124) Ns for 1x1 rib. Using 2 strands of MC, cast on and K3 circular rows. MT-4/MT-4, K30 rows. Trans sts to RB. Using MT, inc 1 st at each end of ev 15th row, 5 times. K to RC 96(100,108).
**SHAPE ARMHOLES**
RC000. Cast off 5 sts at beg of next 2 rows, 3 sts at beg of next 4 rows, then dec 1 st at beg of next 8(10,12) rows. K to RC 54(60,62).
**SHAPE NECK**
Set machine to hold. Bring 16 Ns each side of centre and all Ns at L to HP, then bring 1 more N to HP at the neck edge ev row, 6 times, then ev alt row, 6(7,8) times. *At the same time* on RC 66(74,78). CAR.
**SHAPE SHOULDERS**
(K1 row, bring 1 N at neck edge and 5 Ns at shoulder edge to HP, K1 row, bring 1 more N at shoulder edge to HP) twice. K1 row. Bring 1 N at neck edge to HP, push Ns at R to UWP, K1 row. Take off on WY. Take carr over to the LHS. Return 29(31,34) Ns nearest carr to UWP. Work second side with reversed shaping. K1 row on neck sts. Take off on WY and rehang with right side facing (or reverse with garter bar). MT-2, K2 rows. MT+2, K1 row. MT-2, K5 rows. Take off on WY.

**FRONT**
Work as given for back to RC 70(80,88).
**NECK OPENING**
Using a separate piece of MC, cast off 3 sts either side of centre. Set machine to hold. Bring all Ns at L to HP. Work RHS. K to RC 96(100,108).
**SIZE 81cm ONLY**
Work 1 more inc on row 75. RC000.
**ALL SIZES**
**SHAPE ARMHOLES**
Work as given for back then work straight to RC 36(42,42).
**SHAPE NECK**
CAR. Set machine to hold and bring 10 Ns at neck edge to HP then bring 1 more N into HP at neck edge ev row ,10 times, then ev alt row, 5(6,7) times. K straight to RC 66(74,78). CAR.
**SHAPE SHOULDER**
(K1 row. Bring 5 Ns at R to HP, K1 row. Bring 1 more N to HP) twice, K1 row. Push Ns at R to UWP, K1 row. Take off on WY. Bring up approx 7 sts along neck edge. MT, K1 row. Take off on WY. Take carr over to the LHS. Reset RC to 70(80,88) and K as given for first side with reversed shaping. With right side facing, rehang one side of neck and work neckbands as given for back. Repeat for other side of neck.
**JOIN SHOULDERS**
With right side facing, hang back shoulder sts on to machine then with wrong side facing, hang corresponding front shoulder sts on top. T10, K1 row and cast off with latch tool.

**ARMBANDS**
With right side facing, pick up approx 112(120,126) sts along shoulder edge. Knit bands as given for neck.

**FRONT OPENING**
With wrong side facing, pick up approx 46 sts along LHS of neck opening. MT-2, K10 rows. MT+2, K1 row. MT-2, K10 rows. Pick up first row. T10, K1 row and cast off with latch tool.

**BUTTONHOLE BAND**
With wrong side facing, pick up same number of sts along RHS of neck opening work 9 buttonholes evenly along the row (by transferring 1 st on to adjacent N and leaving empty N in WP) on 5th and 16th row.

**TO MAKE UP**
Join side seams. Fold neckband over to the front and backstitch through last row knitted in MC. Remove WY. Sew on 9 small buttons.

**HALTER TOP**
**FRONT**
Using WY, cast on 110 sts and K a few rows. Using MC and MT-2, K8 rows. MT+2, K1 row. MT-2, K8 rows. Pick up hem. MT, K1 row. RC000. Inc 1 st at each end of ev 10th row, 4 times. K to RC50. RC000. Dec 1 st at each end of next and ev foll 3rd row, 28 times altog. *At the same time,* on RC26.
**SHAPE NECK**
Set machine to hold. Bring 8 Ns each side of centre and all Ns at L into HP, then bring 1 N into HP at neck edge of ev row, 7 times, ev alt row, 6 times then keep neck edge straight while cont shoulder shaping to RC82. 10 sts rem. K34 rows straight. Take off on WY. Take carr over to the LHS. Push 42 Ns back to UWP and K with reversed shaping. Pick up approx 48 sts each side of neck, K1 row.
**NECKBAND**
MT-2, K5 rows. MT+2, K1 row. MT-2, K5 rows. Pick up hem. Cast off loosely.
**SHOULDER BANDS**
With wrong side facing, pick up approx 80 sts and work as given for neckband.

**RIGHT BACK**
Using WY, cast on 100 sts and K a few rows. Using MC and MT-2, K8 rows. MT+2, K1 row. MT-2, K8 rows. Pick up hem. MT, K1 row. CAR. Cast off 54 sts at R. On rem 46 sts, work as folls:
At L, inc 1 st ev 10th row, 4 times. *At the same time* at R, bring 1 N into HP ev row, 50 times. Take carr to LHS. Set machine to K. K1 row then work band as given for neck.

**LEFT BACK**
Knit as given for right back with reversed shapings.

**TO MAKE UP**
Join side seams. Graft sts at back neck. Neaten end of ties.

**WRAP**
**BACK**
Using WY, cast on 122(134) sts and K a few rows. Using MC and MT-2, K30 rows. Pick up hem. MT. RC000. K to RC 216(220). Mark for sleeves. RC000. K to RC 100(110). Take off 41(45) sts each side on to WY. Cast off centre 40(44) sts.

**LEFT FRONT**
Bring forward to WP 43(47) Ns L of centre and 26(28) to the R. Using WY, cast on and K a few rows. Using MC and MT-2, K30 rows. Pick up hem. MT. RC000. At R, cast on by hand 17(19) sts. Counting from the L, trans 16th(20th) and 53rd(57th) st to adjacent N and push empty N back to NWP. (On RC78 place markers for pocket on lines made by Ns in NWP.) K to RC 216(220). Place marker for sleeve at LHS. RC000. K1 row. Set machine to hold. Bring 33(37) Ns at R to HP. Dec 1 st at neck edge on ev 8th(9th) row, 11 times. K to RC 100(110). Take off on WY. Set machine to knit. K 138(152) rows straight. Run off on WY.

**RIGHT FRONT**
Work as given for left front with reversed shaping. Graft shoulders and back neck.

**SLEEVES**
Using WY, cast on 108(122) sts and K a few rows. Using MC and MT-2, K100 rows. Pick up hem. MT. RC000. K to RC100. Run off on WY.

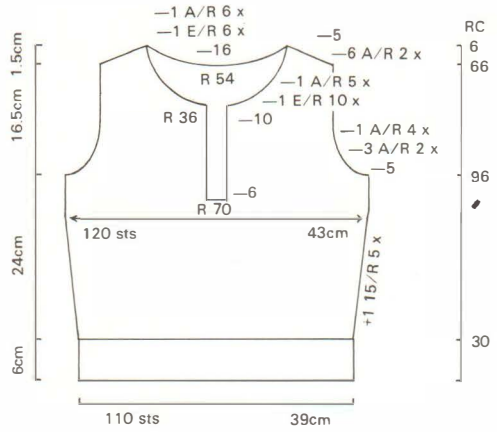
**POCKETS**
Using WY, cast on 36 sts and K a few rows. Using MC and MT-2, K30 rows. Pick up hem. MT. RC000. K to RC70. Cast off.

**BELT**
Cast on by hand approx 14 sts and knit to length required.

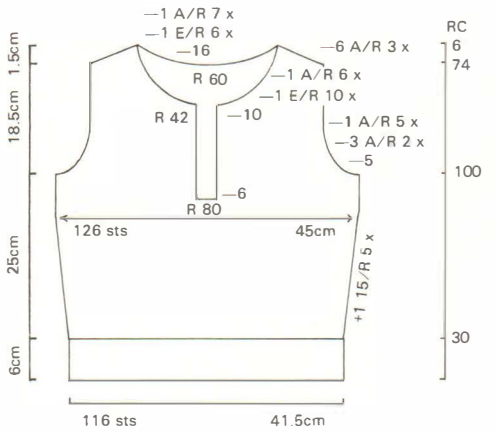
**TO MAKE UP**
With right side facing pick up 108(120)sts along shoulder edge between markers then with wrong side facing, hang sts from top of sleeves. T10, K1 row and cast off. Join side and underarm seams. Join collar at 'V' neck and across back. Fold back facing and stitch down at line made by N in NWP. Sew on pockets. Make loops for belt. Fold belt in half and join.

## SLEEVELESS TOP

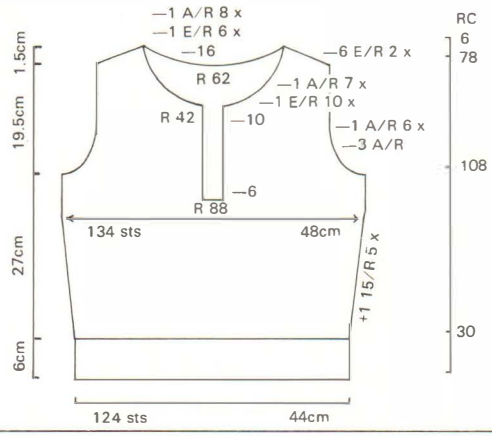
SIZE 81cm




SIZE 86cm




SIZE 91cm





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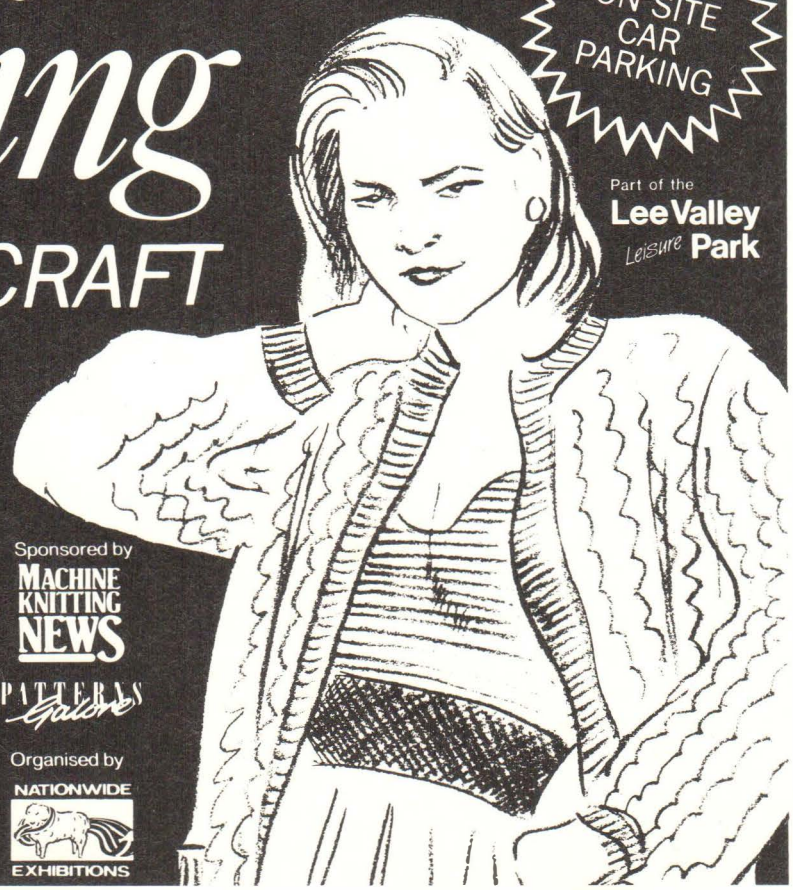
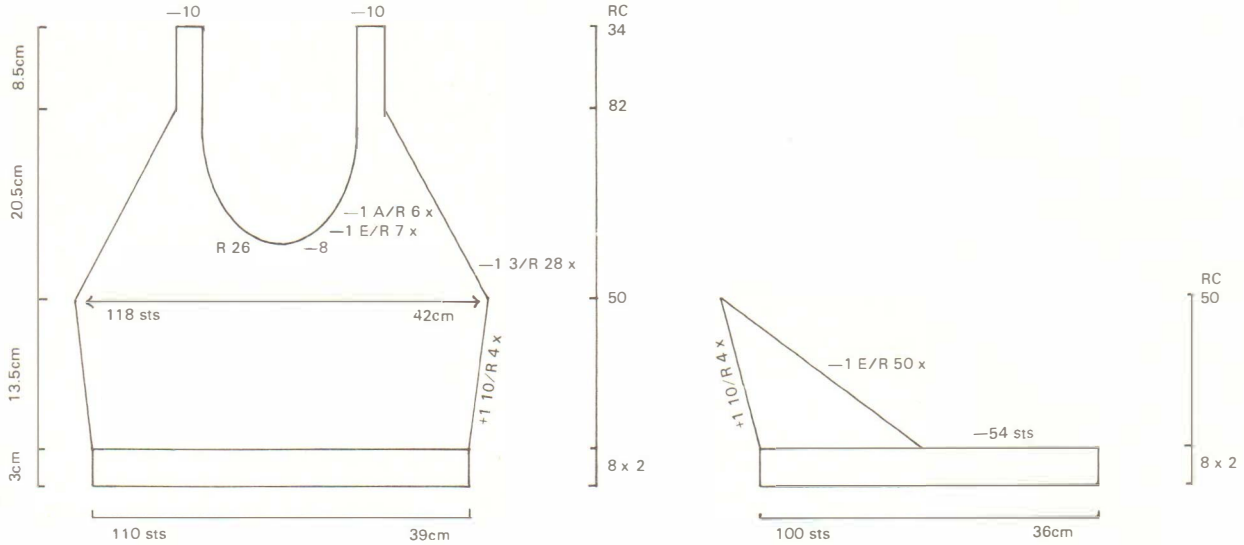
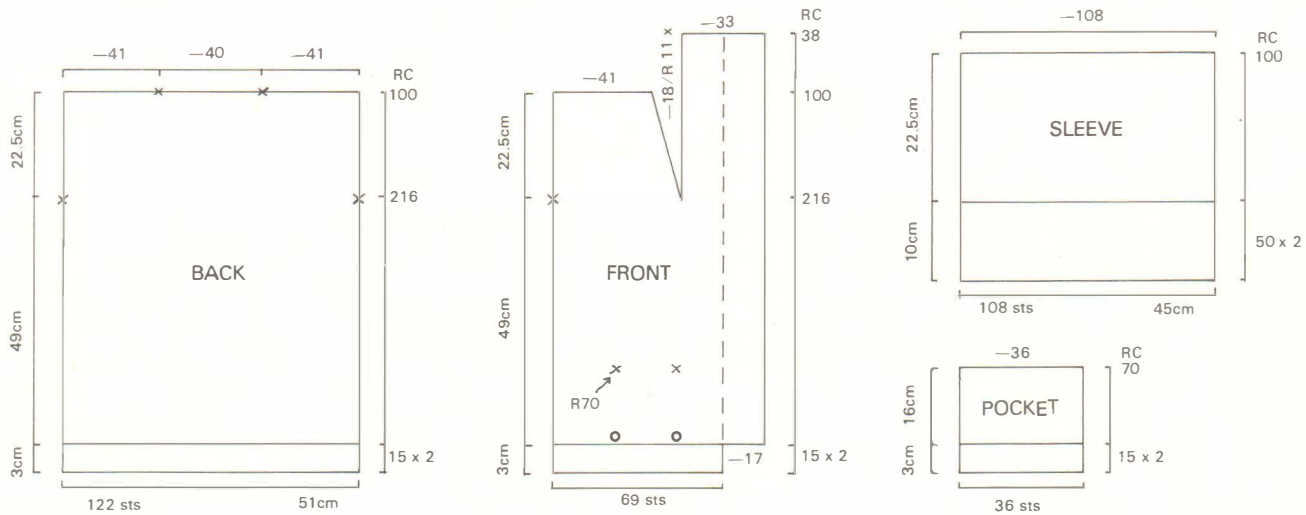


## HALTER-NECK TOP

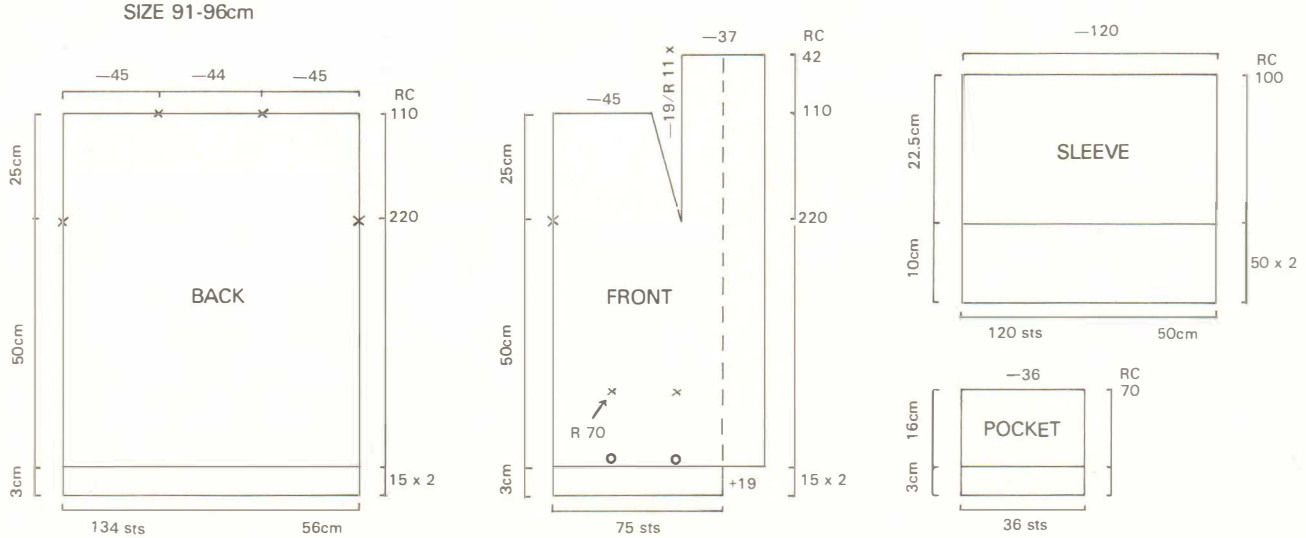



## WRAP

### SIZE 81-86cm




### SIZE 91-96cm



# Lady's Garter Stitch Cardigan

## DESIGNED BY FIONA ELLIS

**Illustrated on page 47**

*Smart and useful is the right description for this lovely cardigan. The design is by kind permission of Brother from their* ***Stitchworld Pattern Book****. If your garter carriage has not been exercised recently then this is the opportunity you have been waiting for. There is a market out there for this type of garment.*

**MACHINES**
**These instructions are written for standard gauge punchcard or electronic machines with garter carriage and ribber.**

**YARN**
**Denys Brunton De-lux 4 ply.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Navy, Shade 5 (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road. Cleckheaton. West Yorks BD19 3QR.**

**SIZES**
**To suit bust 97(102,107)cm.**
**Finished measurement 104 (110,116)cm.**
**Length 64cm.**
**Sleeve seam 51cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Denys Brunton De-lux 4 ply.**
**1 x 400g cone in MC.**
**7 buttons.**

**MAIN TENSION**
27 sts and 46 rows to 10cm measured over garter stitch pattern (tension dial approx 7). Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 25.

**NOTE**
There is a minimum of shaping on the garter carriage. The sleeves are shaped by picking up sts from the centre panel and knitting a gusset using HP.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PUNCHCARD PATTERN**
Punch card before starting to knit. Brother electronic owners — the stitch pattern is No. 550 from Brother *Stitchworld* pattern book.

**BACK**
Using garter carriage bring to WP 148(156,164) Ns. Cast on and set card for 1x1 rib. MT-5 work 20 rows. Set card for garter stitch pattern. MT work 166 rows.
**SHAPE ARMHOLES**
Cast off 10 sts at beg of next 2 rows. Work 112 rows without shaping. Total rows worked 280. Place a marker either side of centre 46 sts for neck. Cast off all sts.

**RIGHT FRONT**
* Using garter carriage bring to WP 72(76,80) Ns. Cast on and set card for 1x1 rib. MT-5 work 20 rows. Set card for garter stitch pattern. MT work 166 rows.
**SHAPE ARMHOLE**
CAR. Cast off 10 sts at beg of next row then work 65 rows without shaping.
**SHAPE NECK**
CAL. Cast off 7 sts at beg of next row then work 2 rows. Dec 1 st at neck edge on foll 14 rows. 41(45,49) sts rem. Work 33 rows without shaping. Total rows worked 280. Cast off.

**LEFT FRONT**
Work as given for right front from * to *. K1 row.
**SHAPE ARMHOLE**
CAL. Cast off 10 sts at beg of next row then work 33 rows without shaping.
**SHAPE NECK**
CAR. Cast off 7 sts at beg of next row then work 2 rows. Dec 1 st at neck edge on foll 14 rows. 41(45,49) sts rem. Work 34 rows without shaping. Total rows worked 280. Cast off.

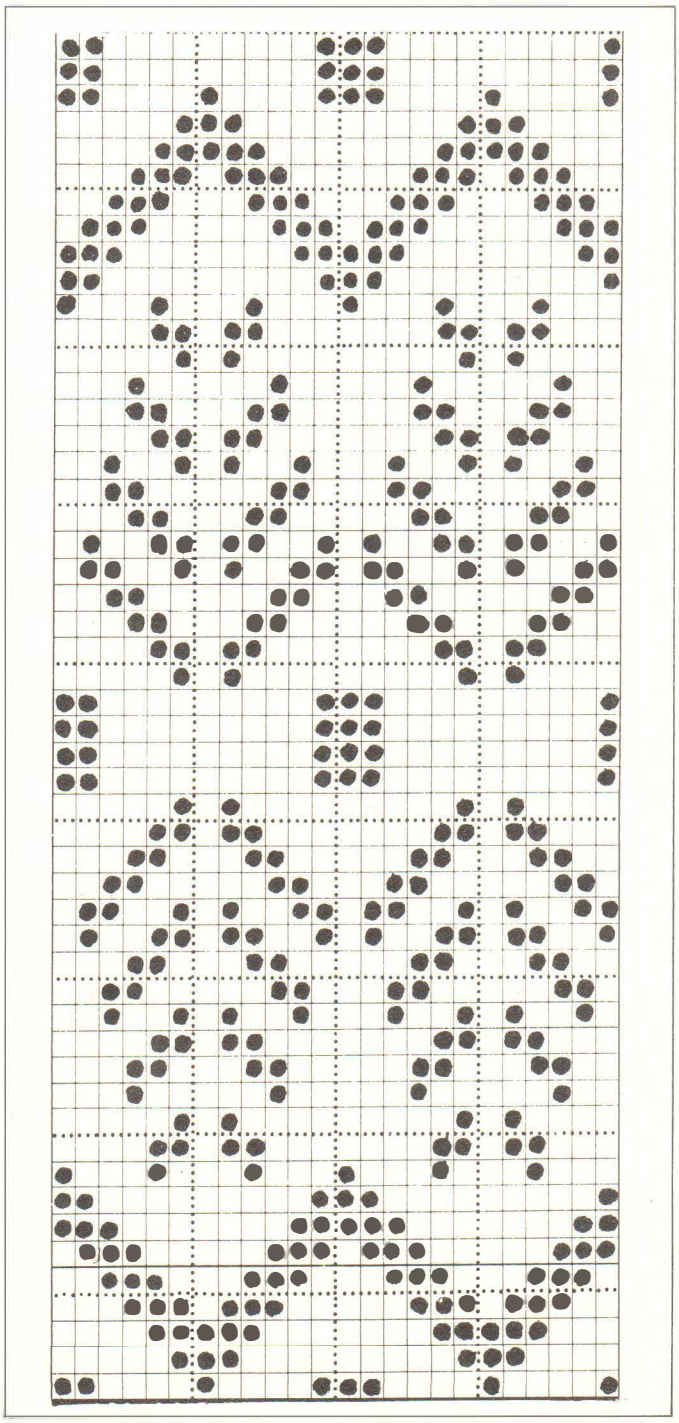
**SLEEVES**
**CENTRE PANEL**
Using garter carriage bring to WP 75 Ns. Cast on and set card for 1x1 rib. MT-5 work 20 rows. Inc 1 st at each end of next row. Set card for garter stitch pattern. MT work to row 20. Place a marker at each end of row. Work a further 196 rows. Mark centre of sleeve. Cast off. Total number of rows worked 216.
**SIDE GUSSET**
Using MC and st st. * CAR Bring to WP 120 Ns. With wrong side of sleeve panel toward you and welt at right pick up 120 sts between marker at cuff and top of panel. MT K1 row. RC000 (MT-··). Bring to HP 5 sts at cuff edge on next and ev foll alt row 16 times, then 4 sts, 7 times. (12 sts rem in WP). K across all sts. MT+3 K1 row *. (RC48). Cast off. Repeat from * to * on opposite side of sleeve panel reversing all shaping.

**NECKBAND**
Join shoulder seams. Using ribber bring to WP 149 Ns on RB and corresponding Ns on FB for 1x1 rib. MT cast on zig zag row, hang comb and weights but do not knit tubular rows. RC000. T3/3 K3 rows. T2·/2·, K4 rows, T2/2 K12 rows, T2·/2· K4 rows, T3/3 K4 rows (RC27). Trans sts to RB. Remove weights and comb. Pick up alt sts from zig-zag row and hang on Ns. MT K1 row. With right side facing you pick up sts evenly from neck edge. MT+·· K3 rows in st st. Run off on WY.

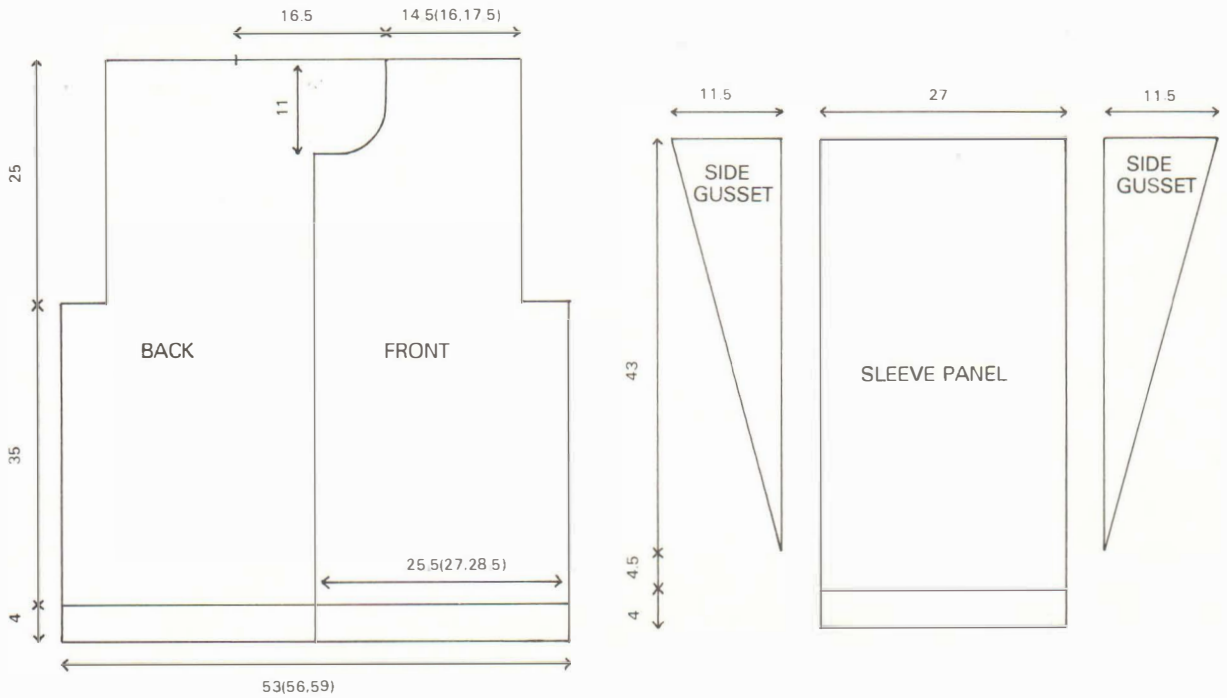
**BUTTON BAND**
Using ribber bring to WP 15 Ns on RB and corresponding Ns on FB for 1x1 rib. Work 4 tubular rows, RC000. MT-5 K212 rows. Trans sts to RB by hand. Latch off.

**BUTTONHOLE BAND**
Work as given for button band, making 7 buttonholes on the 4th and ev foll 34th row. Make buttonholes by moving centre st on FB to adjacent N on RB.

**TO MAKE UP**
Backstitch extension flap of neckband to right side of neckline through open loops of last row knitted in MC. Join sleeves to armhole edges matching centre markers to shoulder seams and armhole shaping to top of sleeves. Join side and sleeve seams. Lay garment flat, matching welts and patterns. With right sides together pin button and buttonhole bands in pos easing in fullness. Join by oversewing bands to fronts on wrong side. Sew on buttons to correspond with buttonholes. Lay garment flat and ease into correct measurements. Mist spray with water and gently press with a cool iron over a dry cloth. Dry flat.

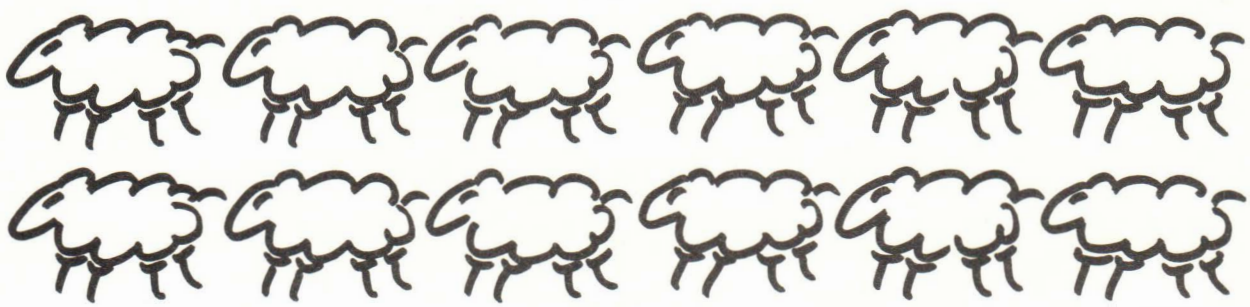


# *Lady's Garter Stitch Cardigan*





## DON'T COUNT TOO MANY SHEEP



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# Beach Bag

## DESIGNED BY ROSE WHITE

*If you are able to enjoy a few days on the beach this year, you will find this easy-to-make beach bag useful for carrying the sun tan oil and the sunglasses and, of course, your latest copy of **PMK**.*

**MACHINES**
**These instructions are written for standard gauge punchcard machines.**

**YARN**
**Any 4 ply Acrylic.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**Any two colours of your choice.**

**MATERIALS**
**Approx 100g in MC.**
**Approx 100g in A.**
**80cm x 80cm of cotton material for lining.**
**2 metres of fine cord to match colour of your choice or use white.**
**1 snap fastener.**

**MAIN TENSION**
7 sts and 10 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension is not vital.

**ABBREVIATIONS**
See page 25.

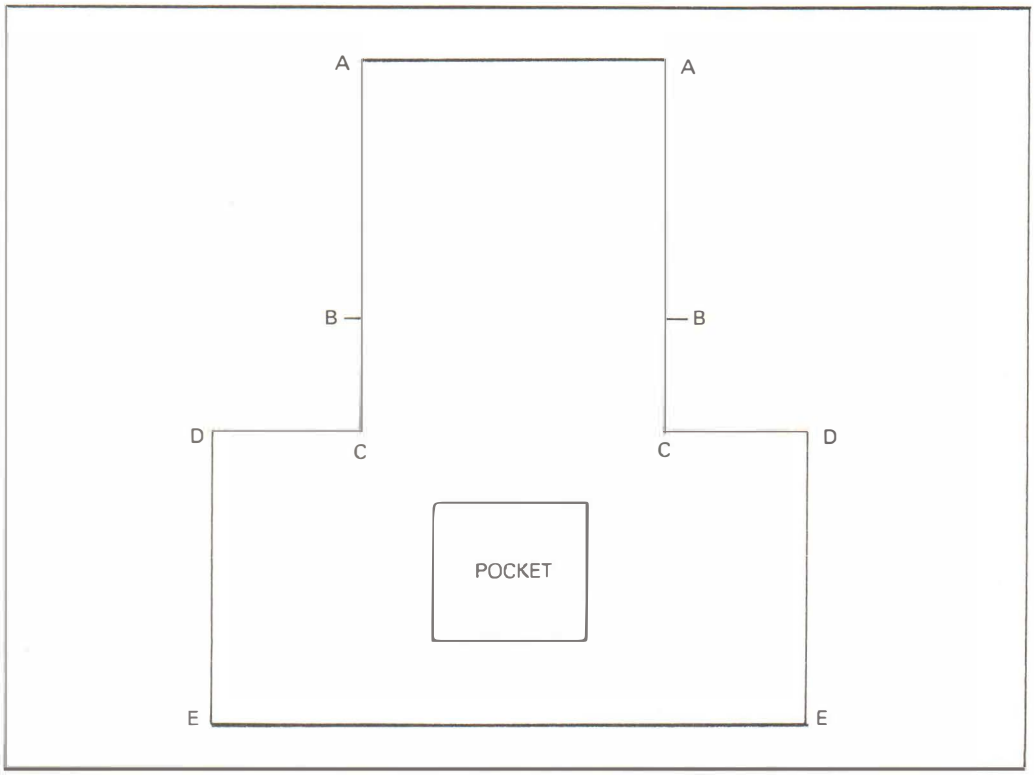
**NOTE**
Measurements given are those of finished article and should not be used to measure work on the machine.

**PUNCHCARD PATTERN**
Use any punchcard of your own choice.

**TO KNIT**
Using MC and MT, cast on by hand 104 sts and K10 rows. Set machine for Fair Isle. With MC in feeder 1 and A in feeder 2. RC000. K to RC122. Place a marker at each edge of work. K to RC152. Cast on 20 sts at beg of next 2 rows. RC000. K to RC122. Reset machine for st st. Using MC only, K10 rows. RC132. Cast off.

**POCKET**
Using MC, cast on by hand 60 sts and K14 rows. Reset machine for Fair Isle and join in A in feeder 2. K70 rows Fair Isle. Cast off.

**TO MAKE UP**
Lay main piece of knitting and pocket on cotton material. Allowing 1.5cm turning, cut same shapes as knitting. On main part of knitting and cotton lining join bottom gusset. Fold on C and sew B and D tog. Join A and E and sew side seams. Leaving opening on knitted piece of 1cm, turn lining right side out and main piece wrong side out. Place lining over main piece and turn top, turning over 1cm and machine to edge of knitting. Sew lining down sides and across bottom of pocket. Turn through to right side. Fold plain knitting at top and hem down. Sew pocket on widest part of knitting. Sew snap fastener on centre of top of pocket. Cut cord into two pieces. Thread through top of bag. Tie cord ends and fray out to make small tassel.




## Dai the Dragon

*continued from page 39*

**WINGS**
**(MAKE TWO ALIKE)**
Push 18 Ns to WP. Using WY, cast on and K a few rows. RC000. Using A, K4 rows. Inc 1 st at right side of work on ev 3rd row until RC34. K2 rows. Dec 1 st at right side of work on ev 3rd row until RC66. Cast off.

**TO MAKE UP**
Pull sts up at both ends of head and sew down side seam, leaving an opening for stuffing. Stuff firmly and close opening. Sew in 'spotty insert' to wide part of body. Pull up sts at top, sew head on to body. Sew down side seams of arms and legs. Push seam to middle of hand (foot) and sew along seam. Sew a running stitch through hole and pull tightly to form fingers and toes. Fold ears in half. Put one shocking green and one emerald green ear together. Sew up to dec line and then sew up to each point. Roll nostrils around and sew down. Form into a ring and sew in place. Using red yarn, sew mouth in place. Cut eyes from felt. To make points for spikes cut triangles on a strip, ten points altogether. Cut two pieces the same and sew down back, stuffing each one just a little as you go.

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# A D.I.Y. knitting day

## SOUTH DOWN MACHINE KNITTING CLUB

*A Machine Knitter's Get Together is planned for 28th September at St Andrews Youth Centre in Burgess Hill, West Sussex from 10am to 4pm. In the morning, Irene Krieger will be talking about design and will be showing some of her garments. During the afternoon, a machine demonstration and sales table will be provided by Knitmates of Crawley. A ploughman's lunch, coffee, afternoon tea and cakes will be provided. The cost of this day will be £4.50.*

*It is hoped that other machine knitters in the area will join in, tickets can be obtained from Mrs Gillian Lindsey, 19 Welbeck Drive, Burgess Hill, West Sussex RH15 0BB.*

Here in the office we read with envy the details of knitting breaks, days, weekends and even whole weeks of pure uninterrupted knitting... sheer bliss especially when the venue is somewhere beautiful, perhaps close to the sea or the mountains and, of course, a yarn supply! However, no matter how attractive these courses are and however reasonable in price, for some knitters they are out of the question at the present time. It may be for financial reasons or it may be more likely that home commitments make it difficult for you to get away. Well, all is not lost, because a knitting club is in the ideal position to remedy this situation.

### Christmas knitting

A number of years ago Norbury Knitting Club members were bemoaning the fact that once again it looked as though the Christmas knitting was not going to get done and they took it upon themselves to do something practical about it. It resulted in small groups of club members getting together and knitting in each others' homes. Each member made a commitment to knit a certain number of items for Christmas and everyone's lists were inspected and noted. The results were most successful and I am sure that it was a combination of team work and commitment to others plus the bonus of the company of people with the same burning interest in knitting.

### Your own knit-in

A similar situation arose recently when a group of us, who meet regularly, were discussing yoked sweaters and one or two expressed a wish to knit a yoked sweater under supervision. No sooner the word than the deed, and we organised a Saturday knit-in where we all undertook to knit a yoked sweater. Our ideal teaching aid was a set of the Marion Nelson yoked sweaters and we all knitted from one of them. By the end of the day we all had a completed sweater, not all sewn up but certainly knitted and everyone felt a great deal of satisfaction and something that might have been a struggle, turned into a fun day out with profitable results. Most of us can get away for a few hours especially if it is local and if it was necessary the club could always lay on a crèche for a day... it is worth a thought.

### Profits from sales

Most of us have something in mind that we are saving for, be it a holiday or a new piece of equipment, but it is money well spent, in fact it is invested if you can treat yourself to a knitting break. If you do here are a few rules:

1. Make sure that the course covers exactly what you want it to. It is not the tutor's fault if you book a ribber class only to find that it does not include colour changers... always check and get it in writing.

2. Go prepared. Make sure that you have done as much preparation for the course as possible. It is no good going off on an advanced course if you have not touched your machine for ages.

3. After the course is over, take time to put into practice what you have learned. All too easily we get back into the rush of the daily routine and never get round to using what we have learned until it is too late and we have forgotten it all.

### Finally

If you have been fortunate enough to be able to take a knitting break, perhaps you could spend an evening or a day passing on your newly gained knowledge to other members of the club. It will help you to retain what you have learned and it will inspire them to plan a trip for themselves.

How about suggesting a knit-in at your next club meeting, the possibilities are endless and everyone will benefit.

## AN APOLOGY

**We have to apologise to the members of the Llangefni Knitting Club. The item in the June issue of Calling All Clubs should have read 'Amlwch and Llangefni Knitting Clubs' as the exhibition and sale to be held at Canolfan, Beaumaris, Anglesey on 30th July is put on by both clubs as have the previous two events which have raised over £1,000 for charities. Our sincere apologies to the members of the Llangefni club.**


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## TALKS FOR CLUBS BY ANGELA GORDON

Angela Gordon, the well-known tutor, designer and author/publisher, will be pleased to give talks to knitting clubs on a wide variety of topics. She is also happy to arrange club workshops on any of her talks and if you have a specific request she will cater for that too. For full details contact Angela at 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX (Tel: 0929 551073). Please send an SAE.

# Get it in writing

**Do not commence any work without a written agreement, warns STEVE WYER**

We all learn from experience and sometimes the experiences of others can offer useful lessons from which we can all benefit. I am sure that all of you have at some time or another picked up useful tips from other knitters which have not only solved existing problems, but stopped other problems happening at all.

This month, I want to look at a problem which, in my experience, recurs time and time again in people's affairs, but which could so easily be avoided. The problem concerned is that of reducing agreements to writing. How many times have you been chatting casually to a friend or neighbour who has admired something that you have knitted and said: "Oh, I would like one of those". Nine times out of ten, you will find yourself knitting garments for the person concerned and, possibly, other friends only to discover that once you have finished these garments, they say either they have forgotten the order or that what you have produced is not what they thought they were ordering.

In these circumstances, reducing your agreement with the person concerned to writing does two things. First, it makes the other person think seriously about whether they really want to order the garment in question. Second, it means that future disputes like the one I have already outlined are prevented since there is a written agreement which sets out the terms such as size, wool, price and design. The agreement does not have to be long. A short letter addressed to the other person and signed by them by way of acknowledgement will suffice.

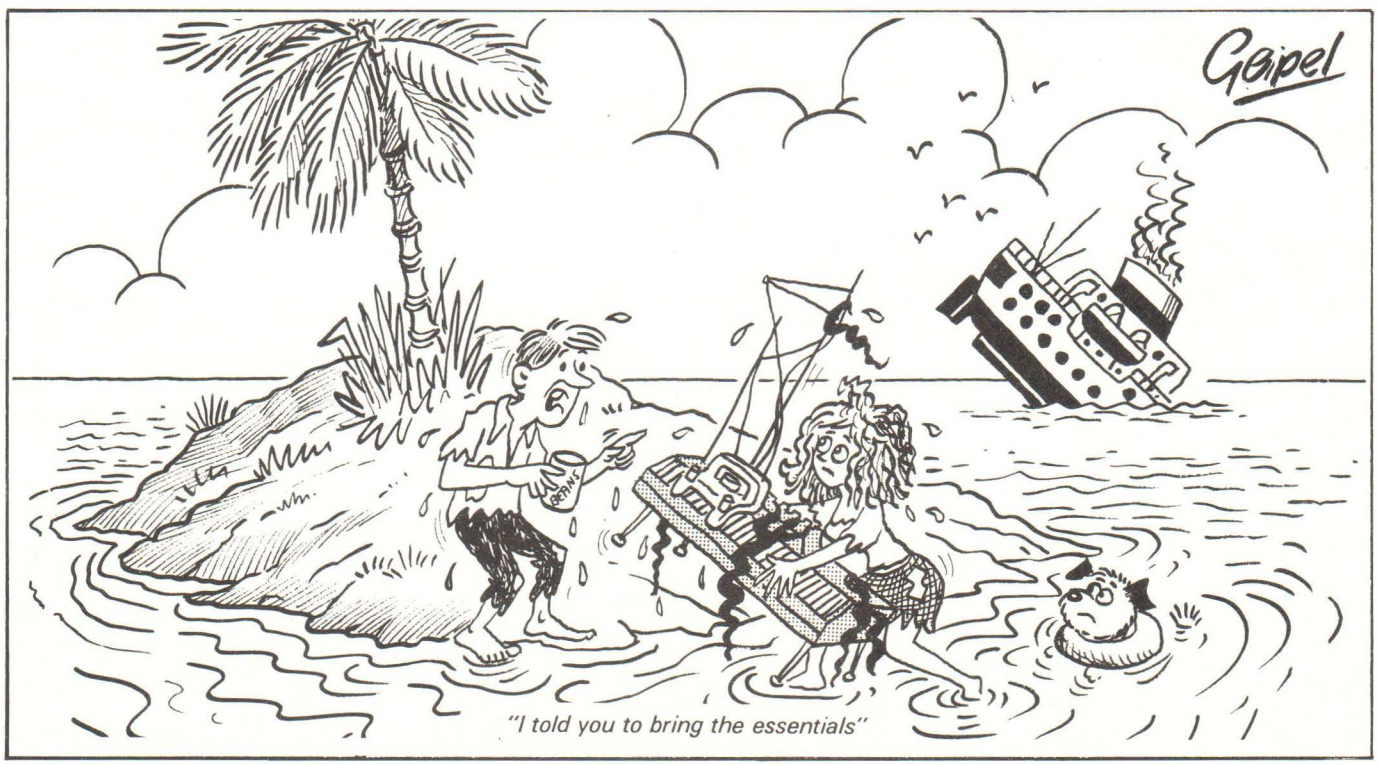
In recent months I have been assisting one reader to the magazine with a problem which even she admits would not have occurred if she had got a simple agreement in writing. She had been commissioned by a major manufacturer (via an intermediary) to design some garments which she duly did. However, when she claimed payment from the manufacturers they refused to pay, stating that they had never authorised the intermediary to make the offer concerned. If the lady had obtained a letter from the manufacturers confirming the order and the details, the situation would never have arisen. As it happened, we were able to show, in the Small Claims Court, using other evidence, that the manufacturers were responsible and the lady concerned was paid all of the money owed to her and was reimbursed the costs of taking the matter through the Small Claims Court. Again, however, there is a lesson here to be learned by us all.

I think that part of the problem why people do not get agreements in writing in circumstances like the ones I have outlined is that people somehow think that the matter is not 'important' enough. If you are buying or selling your house or making a will, you would not dream of doing so merely on the basis of a telephone call. However, if something is important enough for money to be changing hands, it is important enough for you to encapsulate in a brief note what the agreement reached really is. People often say to me that they never dreamed that there would ever be a problem because they knew the other person they were dealing with. However, much as we may dislike to admit it, it is a fact of life that people's attitudes can change dramatically where their rights or their pocket are going to be affected.

To sum up then:

1. If you agree something with someone, whether it is for the commissioning of a garment or the purchase of a second-hand knitting machine, *always* get their agreement in writing.
2. Do not begin work or make delivery unless you have such an agreement.
3. When asked to make garments, get a deposit from the person ordering the garment. This will help to ensure that they are really 'serious' about the order.

Many people have learned painful lessons because they failed to take the simple precautions that I have set out. Whilst it may seem strange and a little 'serious' to insist on having an agreement in writing before you start work or deliver goods, you will soon get used to the routine and so will your customers. It will look more professional and could, in the long run, save you money.




*"I told you to bring the essentials"*

# Reading the cards

**GRACE HAYWARD answers some of your queries and gives helpful hints on using the Electronic 6000 Card Reader**

Last month we talked about preparing Cards for three colour Fair Isle when all you are given to guide you is the chart and no other information. This month I thought it would be useful to help the new knitter to use the Card Reader for the first time — rather like putting the cart before the horse I know, but I realised there were a number of frustrated readers who were able to use the Card Reader but felt deprived of the vital information to boost their confidence when wishing to try something new.

If you knit in isolation and have no one to share your problems with, then it does take courage to use the Reader for the first time.

The manual is explicit and covers the subject from page 125. I shall talk about some of the queries that come to my ears from time to time, the answers to which are not emphasised in the manual and can be easily overlooked, or are not mentioned.

## PREPARING THE CARD

1. Can I use any black felt tip pen?
   The answer is NO. Only the pen supplied with the machine is suitable.

2. If I ink the wrong square, can I erase it?
   YES. I use Tipp-Ex Correction Paper. If you haven't used this paper before, place the white side down on the mistake and gently rub the shape of the square with a Biro pen on the printed side. Used with care it is very clean and accurate.

3. Can I fit more than one pattern on a sheet?
   YES, provided each new pattern starts on an odd number, and there is enough room to ink the far left and right columns one square more than the shape you wish to knit.

4. Do I need to ink from the left edge to the right edge of the card if the pattern itself is quite small?
   NO. One repeat is enough if the shape is to be repeated across the knitting without a space between each repeat.
   If you wish to have blank stitches between each repeat then these must be incorporated into the shape by placing an inked square, level with the top of the right and left columns and above the last blank square on the right, which you wish to include in the shape (see page 126 in the manual).

Inserting the card into the Reader is dealt with from page 72 in the manual, but the following tips might help you to avoid the frustrations that we have all experienced at some time.

First of all make sure the Reading Knob is over to the left as far as it will go. It is very important to feed the card into the Console straight so that when you turn the transport wheel the card continues on its way smoothly.

When you look into the slot on the top of the Console you will see a row of plastic fins. Feed the card into the slot, aligning the two columns of holes on the right edge of the sleeve with the first fin on the right. This guide will help you to keep the card straight. Gently ease the card into the Console until it will go no further, then turn the transport wheel away from you and you should feel it take up the card immediately. If you should feel any resistance stop, and turn the wheel very slightly towards you and at the same time gently move the card and turn the wheel away from you. Once you have experienced the feel of the card when it is feeding into the machine properly, you will feel confident in the future. I chewed up the corner of my first sleeve when I first had my machine, something I am glad to say I haven't repeated. It is a good idea to have two or three sleeves available for your convenience when you start designing your own fabrics.

Once figure 1 appears in the lower left hand box at the front edge of the Reader, then you are ready to read the card into the computer. I have had many calls from isolated knitters who are convinced their readers are not working because the cards are being rejected with the word ERROR and the dreaded BUZZ. It is not easy over the telephone to explain how to tackle this problem, but this is what I tell new knitters:

When the card has been accepted in the Reader, bring the Console towards you and rest it on the front bed. Now it is supported and firm on the bed. Of course you will have removed the edge springs and the trip to the far end of machine. Sit comfortably so that you will be able to move the KNOB from the left edge to the right edge and back again, to and fro without having to stop, to the end of the card. Don't touch the KNOB until you are quite ready. Whatever you do don't dither and be half-hearted about it otherwise the Reader will get the wrong messages. The pressure must be down and even, and you must go into the right edge, and back into the left edge. Pretend you are on the parade ground and you are saying RIGHT! LEFT! RIGHT! LEFT! and in this way it helps you to get the right pressure at a moderate pace. Remember you are asking the computer to read the black and white pattern on the card, and you are not in a race to see how quickly you can do it — it is only a machine, albeit a very clever one.

*'Whatever you do don't dither and be half-hearted'*

Do pluck up your courage and use your Reader. It will give you endless pleasure and you will marvel at its capabilities. I always think that the people who invented these machines must be incredibly clever.

Another problem that has arisen this month concerns switching off the machine at the end of the day.

When you switch on again the computer thinks that you want to continue with the pattern from the point at which you stopped the day before. If you do wish to continue with a section of a garment that is already on the machine, you would be wise to make a note of the Electronic RC on the Console, and the manual RC on the front lock whenever you switch off. When you switch on, the Console (or Box) will say WAIT and then START POS — ENT — WAIT, St Patt 'A' (or whichever pattern you were using) — ENT — GX/SX, EMPTY ROW — Check St — EMPTY ROW (Lock on Right) Follow the screen. The RC should agree with your record from the day before. You can now continue knitting. Remember to take your manual RC back two rows after the two empty rows.

Should you wish to go back to the beginning of Pattern 'A' to begin a new section of a garment, then you switch on and as before you will see WAIT — START POS. At this point you would press the FAST FORWARD >>> until PROGRAM comes on the screen — NO — Start Cast On — ENT — Start Pos — ENT — Cast On — ABC — St Patt 'A' — ENT. After the two Empty Rows, follow the screen, and the RC will have returned to RC000. You are now back to the beginning of a pattern.

To re-cap, when you switch on the Box the computer thinks you wish to continue from where you left off, so if you say ENT to START POS the EMPTY ROWS will read the pattern at the point at which you stopped knitting. If you wish to start at Row 1 of a pattern then you answer START POS with the word PROGRAM by

***'I chewed up the corner of my first sleeve when I first had my machine'***

pressing the FAST FORWARD, followed by NO.

I do hope this explanation will help you to feel a little more comfortable with the computer, and you can enjoy your knitting even more, if that is possible!

A brief word from the grape-vine!

News is beginning to filter through of Passap's own software package for the Electronic 6000 called 'Creation 6'. It will open up the world of design, shape, colour and many more fashion aspects of the knitting scene. The system runs on an IBM Compatible Personal Computer, and as we have come to expect from Bogod, it will be thorougly tested and its full potential understood before it is released for sale to the public in the autumn. Start saving your pennies!

Once again Kathleen Kinder is ahead of us all with her latest book *E6000: Card Reader and Jacquard Techniques.*

Kathleen draws our attention to the knitting techniques that have been appearing in some of the Passap Model Books which are entered into the Reader by card and not by number. Apparently if the Stitch Technique you wish to use is not covered by the manual then, providing you understand the system, you can ink a Technique and program it through the Reader. Kathleen has painstakingly translated several from the original German language and has included 20 original fabric designs in her book.

It is becoming quite obvious that the E6000 is capable of so much more than we realised that I don't think we will ever exhaust all the possibilities. Kathleen Kinder's book is available from her at Valley View, Station Road, Giggleswick, Settle, North Yorkshire BD24 0AB. Tel: 072 92 2444. Price £7.95 + £1 p&p.

## Hints and chat from ANDY LEVICK

Hello again. What a lot has happened since I wrote the last edition. Firstly, I have at last got my knitting cabin, a rather snazzy Swiss chalet, perched on the third tier of my steep garden and now fitted out with all the necessities of life. Unfortunately, it does not take all the hundreds of cones of yarn I have amassed over the years — much to my husband's chagrin. Never mind, I shall just have to save up for another one for yarn!

It is quite a time since we had something new for the Duomatic 80s but, on the horizon, I read that we are to get an auto-colour changer. There is to date no price as I understand it, but I have no doubt it will be quite expensive. However, for knitters who do multi-colour Fair Isle, it will be a 'must'. How many times have you ventured into three or four colour knitting and lost count of where you are? Disaster! The new system fits on both Duo 80 and E6000 machines. If you have a two colour changer only, you will need the Autocolour kit which includes yarn mast and front bed extension as well as the unit itself. However, if you already have a four colour changer, there is a special simplified kit which only includes the unit; hopefully this will be less expensive and less difficult to fit. You are supposed only to slide out the old and slide in the new. I cannot wait! This is an even more exciting accessory than the cast-off linker, and that is saying something. Of course, if you have a Duo 80 and you are updating, you can put your old four colour changer back on your Duo and your Autocolour on to the updated machine.

In another part of this magazine, I have reviewed the Nina Miklin patterns and yarn, and I have mentioned the horizontal buttonhole in full needle rib bands. This can, of course, be knitted on any full needle rib on whatever machine and of course, you can knit it on a Passap to good effect. It is also a fact that the Nina Miklin patterns can be knitted on Passap machines, even though the book is stated to be specifically for the Japanese machines, and the yarns are a treat to use.

I did say in my last page that I was going to start a baby collection specifically for our machines with beginners in mind. This must, of necessity (we are short of pages) go over to the next magazine, but I am pleased to report, the layette is building up.

I have been looking recently at the profusion of Passap information in the shape of booklets etc. coming from Alice Wilmshurst. I was amazed at the volume of information which is available from the Forest of Dean, so for those of you who are not au fait with Alice Wilmshurst publications let me tell you about some.

Alice's *Duomatic Stitch 'n' Edge Booklet,* a smart booklet giving a selection of stitch and edge patterns, some from her readers, some from Bogods and the little mauve book. Handy to have around.

*Learn to Love your Form Computer* by Jack Pullan, with separate information for those E6000 knitters and the Duo knitters with Form Computers attached. I have a Form Computer. It is packed away in its box (not a very good recommendation) but reading this booklet I am getting 'hooked'. If you want to know more, get one.

I was put on to Jack Pullan's *Simplified Guide to Programming the Electronic 6000* by a friend who has a 6000, who was helped very much. She happens to live in a place which is quite isolated and getting help, aid and assistance is difficult, but she was able to get into the electronic knitting without much trouble with the aid of this book. If you are about to fling that costly item out of the window, hold hard — send for this book.

Whilst on the subject of electronic knitting, and I am sure my friend Grace will not mind my putting a small toe on her part of our page, there is a monthly news mag called *6000 Journal* which is available which is very interesting and it binds together a lot of electronic knitters who might otherwise feel bewildered with the gadgetry.

Lastly, Alice's collection of *Passap Duomatic Knitting Machine Patterns Book A.* This contains a lot of patterns for the Duomatic machines first published in *Passap Knitting Machine Journal* books 1-6. Some nice patterns here, very simple to knit and for basic machines.

None of these publications costs very much. Send a stamped addressed envelope to Alice Wilmshurst, Hawthornes, Whitecroft, Forest of Dean Glos GL15 4PF for details. I gather there are more in the pipeline.

I was at our Passap Knitting Club on the Island a short time ago and happened to snatch a new publication. It caught my eye, firstly because it was designs for punchcards of flowers and secondly because with the new Autocolour, the designs will be so easy to knit. This is the *Spring Collection for Duomatics* by Millbrooke Designs of Millbrooke Cottage, Main Road, Covenham, Louth LN11 OPB.

The designs are for Snowdrops, Poppies, Daffodils, Iris, Carnations, Tulips, Pansies and Fuchsia for knitting in two, three or four colours. All the punchcard designs are included, together with hints and tips on multi-colour knitting.

I had an enquiry from a lady recently about Guernsey and Aran patterns for sweaters. I know of one or two Aran-type patterns, indeed there is one in Kathleen Kinder's book on the *Passap Duo and Forma,* but, although some time ago I knitted a Guernsey-type sweater on a machine, it was not a Passap. I am pretty certain however that someone, somewhere knows of one and who might be willing to let us have a copy. If you can help, would you please contact me through HQ in Frant Road.

By the time this page comes out, we will be well on the way to Guy Fawkes Day and then Christmas — where has the time gone!

Keep knitting our way,

**Andy L**

# Taking the plunge!

**BETTY ABBOTT gives some valuable advice on how to start knitting for profit.**

You've thought about it for some time, even mentioned your intention to family and friends, but somehow it seems that next week (next month?) would suit better. I think we've all been through that a number of times...

With summer holidays approaching, why not plan to spend an hour or two with pen and notebook working out how you can actually begin knitting for profit in a systematic, businesslike way. Much better to have anticipated some of the pitfalls than to dive in, without first testing the depth of the water.

Answering the where, when, how, with what plant and materials, for whom and for what reward should clarify the situation.

**Where:** the obvious place is at home, and the ideal situation is to have a room where all your equipment (plant) can be kept together, warm and well lit, where work in progress can remain easily accessible to be resumed as time is available.

The door can be closed if necessary to exclude children or the family pets — as I write this our 17-year-old cat has decided that the unwashed cream lambswool sweater blanks which the garter carriage is currently knitting is the place she most wants to be.

Next best is part of a room where some orderly disorder can be tolerated by the rest of the family, and where, during working hours, you can be free from distractions. A place where work will remain clean and not pick up unwanted odours such as cigarette smoke or food cooking.

**When:** set an attainable timetable and stick to it. How many hours a week are possible, how many hours a day? With children at school, is four hours a day possible on three or four days, with another two hours in the evenings twice a week? Well planned use of that amount of time should give an output of three to six simple sweaters, two to four cardigans or jackets.

**How:** first by attitude, being professional, businesslike and determined. Setting achievable goals and building on them. It can take time for friends and family to respect your work space, literally and figuratively, but eventually the message gets through. That can be one of the biggest problems... telephone interruptions, and the morning gone again. State that you are working at your business between nine and one, but will be happy to return the call later, or if you have an answering machine, use it.

Enlist the support of the family, keep them in the picture of what you are doing, how it is going. Everyone responds to a fan club and your own children can be great motivators, specially if you turn out the occasional special sweater just for them.

Ideally, design and produce to your own strengths. With little time available is it better to produce a smashing fashion one-off or to plan a run of sweaters for the school sports team to be delivered at the rate of three or four per week, with the order completed within a month?

*"First test the depth of the water"*

One purchase of yarn, one sample swatch, a simple shape with size variations easily calculated. A guaranteed payment and enough money to purchase more yarn, with a percentage set aside for whatever is top priority on the aids to better production list. With a good job done a number of people now know of your business and are potential customers.

If you have a garter carriage remember that it will work away steadily for as many hours as you let it, as good as a slow but reliable worker, producing body blanks by the metre, very worthwhile if you use cut-and-sew assembly methods.

Are you good with colours (stripes, multi-coloured Fair Isles to give a new look to standard machine issue stitch patterns)? Can you draw well, create your own motifs? Individual leisure sweaters in a simple basic shape, made exclusive by the use of your own topical motif — look for customers within a school (class project on dinosaurs, whales, butterflies, vintage transport (cars, planes, motorcycles), jungle animals, sports or special interest clubs.

**With what:** while the absolute minimum plant is a flat bed machine, sewing up needle and an iron, production will benefit from a few extras. If you are serious about the venture I am sure you will have a list of wanted accessories which would assist knitting or garment assembly. Grade them in order of importance and set aside say ten per cent of every sale towards their purchase.

A ribber bed, ribber transfer carriage, garter bar or decca combs (for lifting and rehanging open stitches or storing pockets, skirt panels etc), single or double bed colour changers, a 150 needle ribber comb, a good steam iron and a linker are some of the items you may wish to consider.

**With what yarn:** the answer to this will become clearer when the next question has been answered.

**For whom:** or to put it another way, where do you expect to find a market for your output?

It seems to me that there are two basic options:

(a) From your own supply of yarn, you offer to knit to order, or you produce your own designs which are available for sale or to order. The small stock of yarn needed will require an initial outlay. Your charge is for the completed garment, sweater, jacket, etc, as such. The more you knit the more experienced you become in handling these yarns and the less time is taken up in sampling. The more yarn you buy the better should become the relationship with the supplier, useful when there is a problem to be resolved.

(b) From yarn supplied by your customer you knit whatever is requested, charging for the quantity of yarn knitted, plus sewing up, etc. You have no control over what is requested; yarn shortage (what is your position if insufficient has been supplied?), you have spent several hours sampling and designing, and now have to start all over again; yarn type (much more time to spend sampling and testing) and much less control over a fair charge. You could also find yourself trying to fit and please some very difficult shapes and people.

Would you consider working together with a friend with sewing skills, offering a small range of co-ordinates to sell by party plan... fabric skirts, pants, blouses and dresses with knitted sweaters, cardigans, jackets and skirts.

It could be worthwhile making enquiries locally, or placing an advertisement for such a person. Working as a team can boost confidence and spark off some great design ideas. If you decide to work alone, remember that you will need time out to maintain enthusiasm. There is nothing like a few hours' contact with fellow knitters at a club meeting, seminar or show to recharge the design and production batteries.

**For what reward:** hopefully, a fair return on the time taken, the plant used, the skill acquired over a number of years and the individuality offered. Have a written list of charges to show your customer and be consistent with your charge out rate... discounts backfire. Provide a written order with the price included and insist on a deposit. Be realistic about the delivery date. Knitting to fulfil overdue orders will not be easy or simple; stress is the best inventor of problems and mistakes.

It is so easy for all of us to give credit to a knitting machine for whizzing up a body blank in twenty minutes or so, ignoring all the time spent in finishing, sampling, designing and so on... and undermining all our fellow craftspeople!

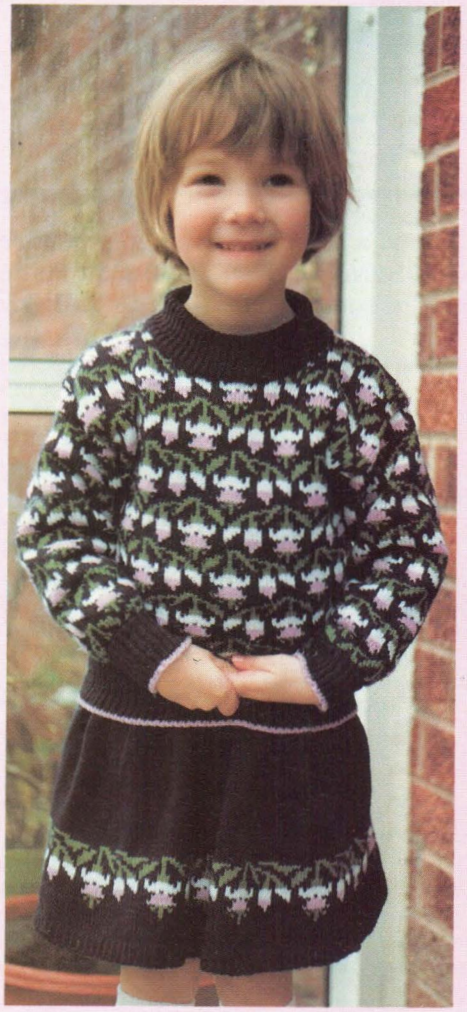
## The final episode

*continued from page 22*

use in your own classes. Other methods are used in some of my lessons but to list and describe them all would take up too much space.

I will leave you with a final thought about a very important aspect of teaching — assessment. It is vital to assess the effectiveness of your teaching methods, if something does not work it would be futile to continue along the same path. Feedback from the students is the best way to assess your methods, if they are producing their homework correctly then you may assume that they are working. Give the students a carefully worded questionnaire to fill in at the end of term. Do not just ask them what they thought of a certain lesson, you will get comments like fine, lovely, OK, but nothing very conclusive. Much better to give a rating to each specific aspect you feel might be improved upon and ask for further comments. The fact that they may have marked a demonstration as passable, rather than excellent, actually makes them think about it and you will find they will be more likely to make comments to justify their grading. This feedback will help you to plan future lessons.

Good luck to all who are about to embark upon their teaching career. Make your lessons interesting as well as informative by keeping up-to-date with all aspects of machine knitting (read all the books and magazines) and informing your students of them. Most of all, enjoy the teaching experience as I now do.



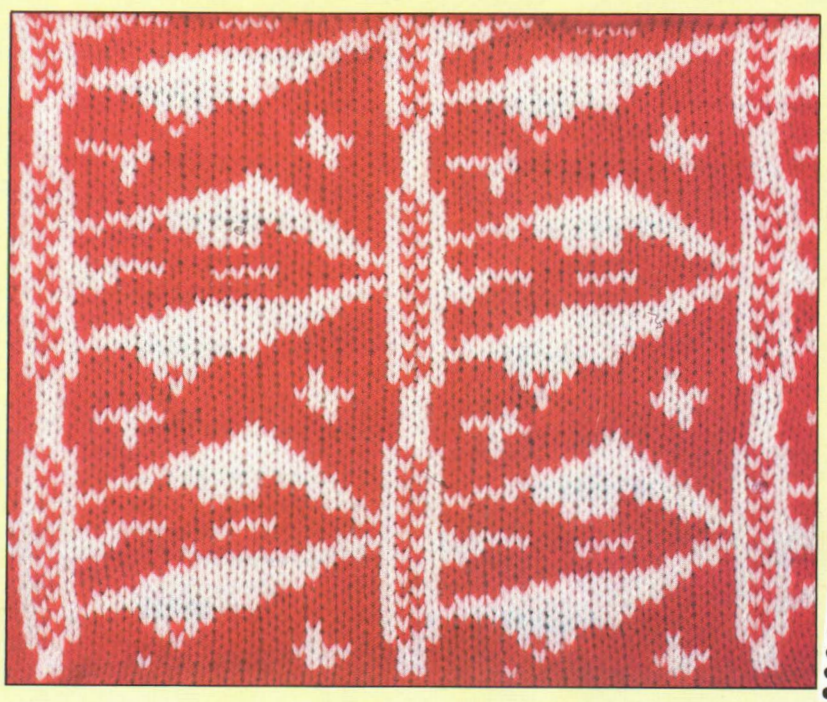
# PREVIEW!

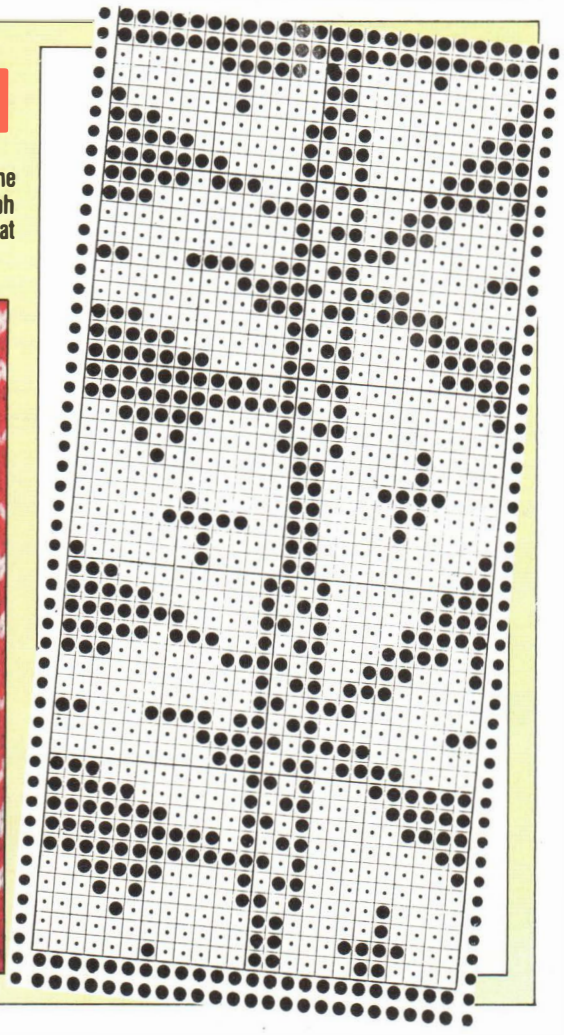
In *PMK* August 1990 we published a lovely 'Fuchsia' sweater designed by Kathryn Metcalfe. The sweater was very popular and we were delighted when Kathryn sent us these photographs of her daughter Emma, nearly four years old. Emma is wearing the mini version of the sweater plus a co-ordinating skirt and the punchcard has been scaled down to suit the 'tinies'.

The good news is that Kathryn has agreed to produce the pattern for *PMK* readers, the bad news is that you will have to wait until the New Year for it, but it will be worth waiting for and ideal for the wintry weather.

# A Reader's Punchcard

**Mrs Jean Wilson wrote to us enclosing a punchcard designed as part of her ULCI Part One Course. We liked it so much that we thought you would do too... here it is. Our photograph shows bright contrasting colours but we also have a second swatch in muted shades and that looks equally good and quite different.**





# Ribs

**Ribs need not be a stumbling block to profitable knitting, and in this article, ROSEMARY WORTH, Bond's knitting adviser, gives some practical suggestions with easy-to-follow instructions.**

Knitting the welts and cuffs on a garment can be a somewhat thorny problem for profitable knitters, particularly if they do not have a ribbing attachment. Some knitters prefer to handknit their ribs, finding handling a latch tool more than they want to tackle; while others discover that their customers prefer the old faithful knit one, purl one rib, regardless of the many other interesting and decorative welts and cuffs that can be created.

There are many ways of producing ribbing on Bond knitted fabric: using a latchet tool, adding hand knitting, or with a ribbing attachment. Many of the first two methods are detailed in my little book — *301 Knitting Hints and Tips* – which is a booklet compiled of useful hints from Bond knitters all over the world. It can be obtained from good Bond stockists, or by post from: Bond Knitting Systems Ltd, 79 High Street, Witney, Oxon OX8 6LR. Price: £5.95.

## Starting with the ribbing

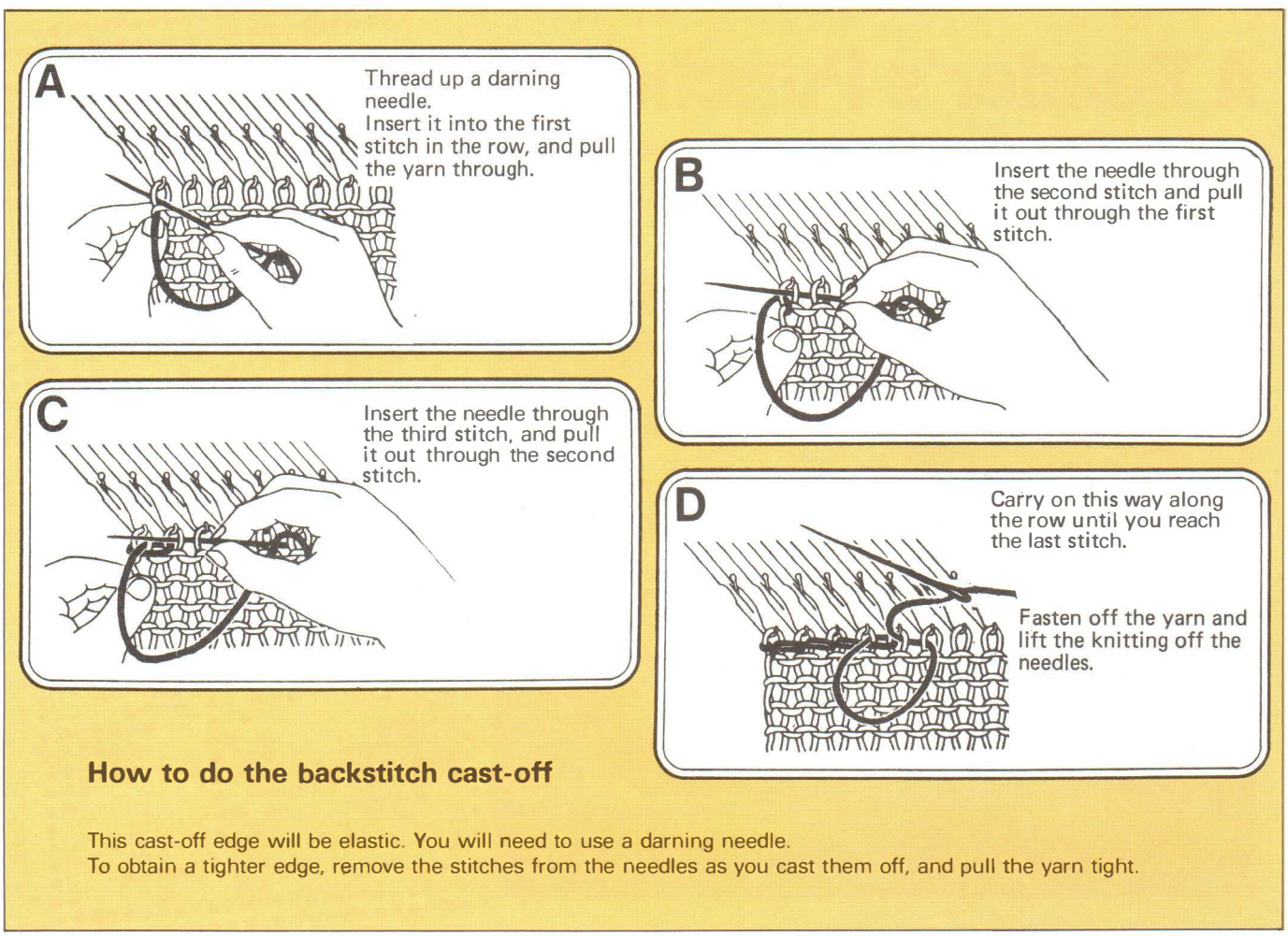
**The basic 2x1 rib** described in the Bond instructions and basic pattern books is the easiest to learn when starting Bond knitting, and once the use of the latchet tool becomes familiar and easy, it is possible to do a 2x1 rib much quicker than a hand knitter could. It is an excellent, firm rib, which looks well and holds its shape. It is particularly good for cotton and linen yarns, as these need very firm treatment to prevent the bagginess that so often spoils an otherwise good-looking garment (see Figure 1).

The 2x1 rib has a pretty scalloped edge, which can be very attractive, for example, on lacy knitted fabrics; but it does not, however, look like the knit one, purl one rib, also known as a 1x1 rib, and for many customers it may not be acceptable, simply because they do not recognise it. You will need to be able to do a 1x1 rib for these clients.

**1x1 rib.** Using waste yarn, cast on (open edge) an odd number of stitches, and knit six rows. Break off waste yarn and thread up main yarn. Transfer second and every alternate stitch to the neighbouring needle, and put the empty needles in non-working position (NWP). Knit one row with a very thin nylon cord, or a smooth cotton yarn, and clip the ends to the hem so that the edge stitches do not slip. Use a keyplate one size smaller than you will use for the main knitting, and knit three rows by hand across the needles in working position (WP), at as tight a tension as possible.

Bring NWP needles to WP and still knitting by hand, but with normal tension, knit two rows. Replace the carriage, and with the smaller keyplate, knit the required number of rib rows. The stitches directly above the rows of holes at the start of the main knitting will be laddered down, and then latched up again, to form the rib. This will be done one stitch at a time, taking it off the needle, and laddering down to the hole. Then, using the latchet tool, pick up the *first* loop of main yarn above the nylon cord, miss the next two strands above this and latch up to the top, putting the stitch on the empty needle.

Repeat this for all alternate needles, to make a 1x1 rib. Change


A
Thread up a darning needle.
Insert it into the first stitch in the row, and pull the yarn through.
B
Insert the needle through the second stitch and pull it out through the first stitch.
C
Insert the needle through the third stitch, and pull it out through the second stitch.
D
Carry on this way along the row until you reach the last stitch.
Fasten off the yarn and lift the knitting off the needles.

**How to do the backstitch cast-off**

This cast-off edge will be elastic. You will need to use a darning needle.
To obtain a tighter edge, remove the stitches from the needles as you cast them off, and pull the yarn tight.

to the main keyplate size, and continue knitting the main part of the garment as usual. When the knitting has been removed from the machine, remove the waste yarn by pulling out the nylon cord, taking care with the end stitches. This is a very acceptable rib, with excellent looks that works particularly well in wool yarns (see Figure 2).

**1x1 rib with open-edge cast-on.** This works best with Aran and mohair yarns. Cast on with open edge, using a smaller size keyplate than for the body of the garment, on every other needle, leaving two stitches together at each edge. Knit three rows. Bring all NWP needles into WP with latches open. Knit (say) 15-20 rows in stocking stitch on all needles. Starting with the third stitch from the edge, ladder down to bottom of knitting. Put latchet tool in bottom loop, miss next two rungs and latch up ladder in usual way. Repeat on every alternate needle across row. Put in correct keyplate for body of garment and knit on. This rib has a neat, firm edge (see Figure 3).

## Latched up ribs — starting with the rib

**Edges of ribs.** When starting with the ribbing, if the bottom edge of your rib is very open and uneven, it can tempt you to take the easy way out, and knit twice the length and double over the rib to hide the nasty edge, then you need to take another look at the tension at which you wind the closed-edge cast-on at the beginning. More experience will tell you how much more tightly to wind it. You already know that it is too loose. If you wind it too tightly, you will find it impossible to knit the first row.

**OR**

Ensure that you are, in fact, picking up the *first* thread of the knitting to begin latching up the rib. This thread is usually just out of sight, behind the elastic and the first knitted row of the rib. You must search around with the latchet tool. If you are not picking up the first thread, but leaving it, and commencing with the second thread, a very loopy edge will result.

## Doing the ribs last

Beginners are taught to do the ribs last when they first start Bond knitting to ensure that they master Bond knitting techniques in order of difficulty. However, there is also another good reason for doing ribs last; it makes the replacement of worn cuffs and welts much easier. Indeed, traditional fisherman's ganseys were always knitted from the neck downwards, so that sleeves and body could easily be replaced when they were worn out.

This is also a very practical way of dealing with worn or outgrown children's sweaters as well, which often just need a few more rows adding to body and sleeves, then a new cuff and welt can be knitted on, and an almost new sweater is ready for more wear. Economical knitters often have several balls of yarn left after completing an order, so they incorporate them into their handknitted or Bond knitted ribs as stripes after completing the body. Then, when the child grows or damages the cuffs, the ribbing can be lengthened or repaired, by adding on another stripe.

**Loops and stitches.** One thing which is often puzzling is that when you knit the main garment piece, with an open-edge cast-on, and then turn it over to add the rib last, there is always one less stitch to hang on the needles. This is because you are actually rehanging the loops between the stitches, and not the actual stitches. You can fill the extra needle from the very first stitch at the edge, where the yarn end hangs, in the same way as you do when increasing a stitch.

**End of a rib.** The edge of a rib will be somewhat holey immediately after it has been removed from the Bond, as the needles have stretched it slightly widthways. I like to give ribs a gentle vertical tug before leaving them to rest for a few hours. Holes tend to close up quite a lot if given this treatment. However, with some yarns, particularly the finer DK types, the holeyness ▶

Fig 1 Bond basic 2x1 rib

Fig 2 1x1 rib for Bond

Fig 3 1x1 rib with open-edge cast-on

Fig 4 Downward-knitted rib with backstitch cast-off in DK yarn

Fig 5 Downward-knitted 1x1 rib with invisible cast-off

will not completely disappear, and I would advise using a different cast-off method for these yarns. The backstitching method, given in the instruction booklets works particularly well on DK yarns, and will give good looks, combined with an ability to close up the holey tendency.
(see Figure 4 and diagrams on page 56).

Most **handknitted 1x1 ribs** will not stretch sufficiently if they are knitted first and then placed on the Bond, so handknitted ribs should be planned to be knitted last, after the main garment pieces have been done on the Bond, using the open-edge cast-on method. The first pattern in the basic pattern book shows the method: starting with the open-edge cast-on, which provides the loops which can be picked up with a knitting needle (a circular one is easiest, as it is more flexible) as they are released from the elastic and the hem.

**How many stitches?** The number of stitches required for a handknitted rib can be the same as that for the body of the sweater, or a reduced number. This can be as much as 10 per cent fewer, and the stitches can be decreased evenly across the first row of the handknitted, downwards-facing rib.

**Neater handknitted ribs.** When taking the weighted hem off the knitting to do handknitted ribs, unravel the last row of stitches, and with one of the knitting needles to be used for the rib, insert from the back to the front through each stitch, as you unravel to the end of the row, and then reknit the same row back with the knitting needles, which will leave enough yarn to rejoin to a new ball of wool for knitting the rib. This gives a neat join from the main knitting to the start of the rib.

**Neck ribbings by hand.** To handknit neckbands, pick up the stitches around the neck using a fresh end of yarn and a crochet hook, placing each stitch on the needle as you go around. Do one stitch for every row or stitch around the neck, and insert an extra stitch along sloped edges to fill in any gaps.

**Invisible cast-off.** The standard methods of casting off the stitches do not always provide an acceptable finish when you do the ribbing last. So, here is an invisible cast-off, which has a very neat finish, and a snug edge for 1x1 cuffs, necks, and welts, whether hand or Bond knitted. You need to have an *odd* number of stitches. (If/when you feel particularly confident, you may like to try omitting the two handknitted rows.)
With 3¾mm knitting needles for DK yarn, do the following two rows by hand:
**1st row:** K1, *yfwd, Sl 1, ybk, K1*, repeat from * to * to end of row.
**2nd row:** Sl 1 *ybk, K1, yfwd, Sl 1*, repeat from * to * to end of row. Break off yarn, leaving an end three times the length of the edge to be cast off, and thread this on to a darning needle. Proceed as follows:
(1) Insert needle into first knit stitch as if to purl it, pull yarn through, then put into first purl stitch as if to knit it, pull yarn through, leaving both stitches on needle.
(2) Go back and insert needle into first knit stitch as if to knit it, and pull yarn through and slip stitch off needle. Pass in front of the first purl stitch and put needle into second knit stitch as if to purl it, and pull yarn through, leaving stitches on needle.
(3) Then insert needle into first purl stitch as if to purl it. Pull yarn through and slip stitch off needle, passing needle behind next knit stitch and into next purl stitch as if to knit it and pull yarn through.
(4) Continue in this manner until all stitches have been worked off.

**Invisible cast-off for K2, P2 rib.** See *The Handknitter's Handbook* by Montse Stanley, published by David & Charles, for full details of a similar invisible cast-off for a K2, P2 rib. Sadly, no one has yet invented an invisible cast-off for the 2x1 rib...
These neat finished edges make the difference between a professionally-made garment for sale, and a home-made one suitable for the jumble. My next article will be about alternatives to these standard ribs, as commercial knitwear designers seem now to be more aware of the possibilities of cables and lace in ribs, and crochet trims and edges are all the rage.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# Export potential – Brittany

**by Penny Wright-Thompson**

Brittany is an area that British knitters could look towards as a possible export marketplace for knitwear. Brittany generally is very similar to southern Britain in climate, although being washed on both north and south coasts by the Atlantic ocean it succumbs to much windy and wet weather especially from November onwards. The large towns and cities have a variety of fashionable clothes shops, boutiques and department stores. Along the southern coastal towns there is also obviously a good machine knitting demand, as there is a huge store in Vannes selling a wide range of knitting machines and accessories and displaying a range of goods.

Most of the boutiques have their own label goods produced exclusively — this is where we may find openings to export. Prices in Brittany tend on average to be double that in England — this applies to cups of tea and coffee as well as designer knitwear.

Because of its climatic variations, heavy knitwear seems to be in demand from September to May — Aran self-colour designs, chunky yarns, high neck sweaters, button to neck cardigans etc., many in wool and wool mixture yarns. Children's autumn and winter knitwear was also very expensive, even baby wear was double the prices in Britain. One jumper that drew my husband's attention (because of its price not its outstanding design) was a mere 990ff (£99) being a cream wool cable patterned round neck chunky sweater. It was this garment and its middle of the price-range tag that made me think seriously that export into the boutiques of this region should be more than a passing thought. Even if there are local producers, our production costs would be only half theirs.

The main cities and towns of Brittany are Rennes, Brest, St Brieuc, Lorient, Vannes, St Malo and Nantes. A letter of enquiry to the Tourist Information offices of these places should get you a good list of local men's, women's and children's clothing shops, stores and boutiques. Take the trouble to have your enquiry letter prepared in French — this ensures that your enquiry is not misunderstood.

When you have your addresses, prepare a standard letter (again in French) asking if they have a group of regular contract suppliers and if they would appraise samples of your work for their labels. Give examples of what you produce and more importantly, the prices you can work to for these items. It should be clear to them that you can provide a good working margin and delivery times, and following this, some will request samples. Avoid the expense of sending samples that have not been requested in the initial stages. Even if some respond negatively, or not at all, send out your standard letter at regular intervals to those who have not previously replied or said yes, and you may find that several will respond in the long term. Do not give up if the initial response is not very encouraging — keep on trying the new market, persistance will pay in the end. Once you have names to contact, make it regular; price list updates, new design information, bulk discounts information, exclusive designs, etc. Even if they do not need you now, if you keep your name at the front of their contact list they may suddenly contact you.

Always quote your prices in sterling and request payments by sterling cheque. This avoids you losing out on a fluctuating currency exchange. Exporting to Brittany is comparatively easy, as France, like Britain, is part of the Economic Community. Ring your local Customs and Excise office for the relevant booklets.

Remember, even if you produce your own label, if you export you will have to be prepared in some cases to work to outlet's own name labels. Once you are established with an outlet or chain of shops, they may well look with more interest and security, at your own designer label garments. But one important thing you must remember is that no matter how keen you are to export, you must never undercut your production, quality or prices, or you will end up working at a loss. With that thought in mind, get out there and see what opportunities are awaiting you in the boutiques of Brittany.

**What's new, what's interesting to machine knitters on the book front, reviewed by ANDY LEVICK.**

Enjoying your summer? Are you feeling a little less like knitting and a little more like lounging in the garden with a cool glass of something, reading a good book? Perhaps I can help.

For my first pattern book this time, I bring to your notice Nina Miklin *Volume 1, Jackets, Cardigan and Coats,* priced at £4.95 in the UK direct from Nina at 104 Biddulph Mansion, Elgin Avenue, London W9 1HU. There are ten patterns in the book, all classics of their kind and how refreshing to get away from the 'cones and dangles' which won a national competition earlier this year. The Miklin garments are wearable and do not date. You can also buy direct from Nina, *Knit Kits* for around 52 garments using the most exclusive and luxurious yarns only obtainable from her. If you would rather, you can obtain patterns of the Knit Kit garments at £2.50 each. Also in the pattern book are a number of hints and tips and designer know-how. I must mention the instruction for the horizontal buttonhole, a truly super way of knitting a buttonhole in full needle rib, and equally knitable on Japanese or Passap machines.

The Nina Miklin patterns are written for the Japanese machines, but of course, by the very nature of their simplicity and chic, get your tension right and most can be knitted on a Passap. And the yarns, luxurious and beautiful. Of course, they are the finest Italian Designer yarns and are perhaps more expensive than you probably use, but who could fail to be impressed by a yarn which is 75% Pure Lambswool and 25% Pure Silk. To ease your budget, Nina Miklin has a yarn-winding service which enables you to buy only what you want. Treat yourself to a bit of luxury first and then see the family line up for theirs.

Now for some punchcard, single motif and Intarsia design books. I have two before me. *Mix and Match: Design and Plan your own Knitwear* is a Ferda Deniz book. Pack 1 is Hidden Treasures of Peru for Punchcard and Electronic Machines. A very useful set of designs and ideas for applying them to sweaters, jackets etc. and a host of tips on how to design successfully with a border or allover pattern. I particularly like these ethnic patterns and they are, I think, particularly attractive in bold two-colour knitwear.

Look out also for the *Artika Designs Debut Collection,* another nice book with designs and patterns, all the punchcard charts etc. and a host of useful information on knitting. I am sure that a lot of knitters will be glad that this author takes the trouble to go into the basics, yes, even on how to punch a card. How often we think these things come naturally, but they do not. There are nine designs and the effect of the allover patterning is super. Great for the man of the house. For more information on this and other publications from Artika Designs, write to them at 41 Dundonald Road, London NW10 3HP.

There is a book entitled *First Steps in Sweater Design and Pattern Making* by Stella Lawson and published by Ross Publications, 62 Darlington Gardens, Southampton SO1 2QJ. This is an exceptionally good book and I would recommend it to any beginning or improving knitter.

It begins with 'My favourite methods' and ends with 'Notes for more experienced knitters', but it is what is in between that impressed me greatly. It is absolutely crammed with information. I liked the instruction given on designing four garments, the first with straight squares and rectangles; the second with shaped shoulders, round or 'V' neck and a shaped sleeve in a dropped shoulder. The third is a cut-in armhole and slightly shaped top; and the fourth, rounding off the armhole to give a semi-set-in sleeve. I liked the idea of a section on working in imperial measurements (good old feet and inches!), the section of ideas for fabrics, colour etc. This is a must for the knitter and especially the Club library.

Well, this is all for now. Happy reading.

**Andy L.**

# Charting the way

**In Part II of her series on the charting device, DORIS COUTTS concentrates on sleeves**

I hope you've not encountered any difficulties in knitting the back and front of your garment, so now it's the turn of the sleeves. We are going to need the charter outline more here, as there is the underarm shaping from wrist to armhole to be done. You can follow the outline, checking every two rows when the cambox is on the right hand side to see if you need to increase (both sides at once, and just putting one needle to working position or holding position suffices, since the small loops caused will go into the seam anyway), but in practice, I cheat a little — I watch the outline for the first two or three increases, then decide what the average row interval is between them and carry on increasing at this interval; every now and again I check the outline to see if I'm keeping pace with it — if I'm behind, I reduce the number of rows a little until I'm level again, but if I'm, say, one stitch ahead of the outline, I leave it as it is; this allows me to knit the straight bit at the top of the sleeve; most charter patterns slope right up to the underarm, so that having just done the last increase, you immediately cast off for the underarm, which seems silly, so I modify my outlines (see Figures 1a and 1b).

There are a couple of other ways of evening out the increases, but we'll deal with the straightforward methods first. As far as the sleeve cap is concerned, follow the outline as usual until you come to the flat bit at the top; as these stitches disappear from the outline, cast off all across.

## THE NECKBAND

Some charter patterns will give you an outline for this, and if you're working on the single bed only, this can be a useful guide to the number of stitches to cast on. If, however, you've held most of your neckline stitches on waste yarn, it is best to hold the neckline up to the machine to ascertain number of stitches for the neckband and ignore the given outline.

One thing that may puzzle you on small children's garments is an outline that looks like Figure 2. The small rectangle at the top is to provide an over/under wrap for a shoulder fastening. After the shoulder shaping is finished, this additional piece is knitted straight on, so that it follows the line of the shoulder slope. It can be knitted on one or both shoulders, but if only doing one shoulder, make sure you have it on the matching side on both front and back. The easiest fastening is with press-studs, perhaps with a decorative button on top, but you can make buttonholes in the overlapping section if preferred. When picking up for the neckband, pick up also along the edge of the overlapping tab, so that you can continue the fastening up the neckband. The two pieces are overlapped at the shoulder edge before the sleeve is set-in.

## RAGLAN SWEATERS

There should be no problem with the back or front, but the more modern (industrial) raglan does look a little odd, especially when it's only drawn up to the centre line, when it looks like Figure 3. You knit up to point Y on the raglan sleeve shaping, on both sides, then all the stitches on the left of centre '0' (which will equal line XY) are cast off, whilst continuing to shape the raglan on the stitches on the right hand side of '0', until all stitches are decreased at point Z. Your sleeve shape will look like Figure 4 and this is, of course, how it will be drawn on a full scale charter; the line of stitches YXZ becomes part of the front neckline and in this type of raglan, the front armhole slope is shorter than the back, so that sleeve seams will fit in properly. It follows therefore that you must knit two different sleeves, reversing the shaping at the top, casting off stitches YX on the right hand side of '0' on the second sleeve. This does make for a better fitting neckline than the older straight-across-the-top type of sleeve, which drops front and back neckline an equal amount.

Sometimes knitters will complain that no matter how carefully they measure the tension swatch, their garments always turn out too small or too large. This may well be due to the difference in knitting a small and a large piece, and if your garments are always too large, slacken the yarn arm tension by one notch when you knit the tension swatch, tightening it up again to knit the garment — you will then have knitted the swatch slightly looser than normal and this should correct the discrepancy. For 'always too small', tighten the yarn arm tension by one notch for the swatch only. Also, check again what the first article says about measuring your charter outline about measuring the charter pattern to find out the actual measurements you are knitting.

To make sure that you've read the tension correctly — take the chosen stitch scale, line up the '0' with the first stitch inside the marker, and read off where the last stitch of the 40 comes on the scale; if you've got your stitch scale right, it should read 40. If it doesn't, measure the swatch again, or try other near stitch scales until you get one that does say 40! To check the mechanical side of the charter as to the rows, for charters that measure so many rows to 10cm: for full scale charters, make a mark 10cm up from the start, for half scale charters 5cm. Set the measured row tension into the charter, line up at the start line, RC000 and knit without any yarn until you reach the marked line — your row counter should agree with your chosen row tension. For charters which measure the length of 60 rows in centimetres, enter 10cm as your row tension and the row counter should read 60 when you reach the mark.

Did you notice that brief instruction to 'knit without yarn' above? This is a very useful thing to do when wanting to even out shapings for raglans, 'V' necks, underarm increases, etc. It's usually not necessary actually to move the cambox across the machine, as there's the knob on the charter which you use to advance or set back the charter pattern. If, for example, you want to even out raglan shapings, set the charter pattern to the beginning of the armhole — there's usually a straight cast off here, so click through two rows and note the number of stitches the charter line shows here. Now click the pattern forward, counting each click as you go, until you reach the top of the raglan, and again, read off the stitch number and note this down, and the number of rows you've counted. Subtract the top stitch reading from the first one, and you can then work out how often to do the raglan decreases — work any uneven ones in just after the undearm, especially if doing fancy shapings (*PMK* March and May, 1989). Of course, if you're liable to be interrupted when counting the clicks, it would be easier to set your row counter to 000 and run the cambox back and forth.

A quicker method than the above is to make use of the stitch scales, only forget the word 'stitch' — they can just as well be used as row scales. Dealing with the ones that give so many stitches/rows in 10cm, select a scale which matches the rows to 10cm; place the '0' at the start of the shaping on the charter pattern, read off on the scale where the shaping finishes, and that gives the number of rows — the number of stitches are found as before. If you're knitting in tuck stitch, it's possible that you may not have a scale going up high enough for a tuck stitch row tension, which can be up in the 70s. The answer here is to divide your row tension by two, i.e. 72÷2=36. Measure with the 36 scale, then double the number of rows you read off to get back to the number you need (see Figure 5).

For the charters where you measure so many centimetres to 40 stitches/60 rows, it is not quite as straightforward; the 'stitch' scales measure over 40 stitches, but the rows you measure are 60, so to find the appropriate scale to measure the rows, you need to take two thirds of the

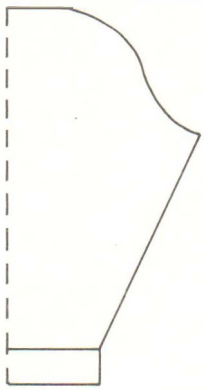

Figure 1a

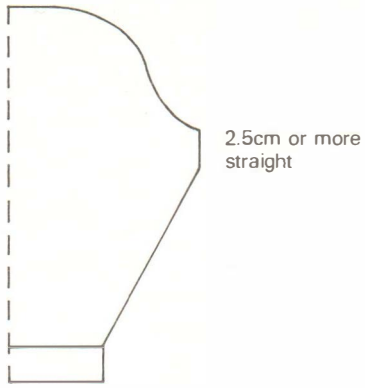


Figure 1b

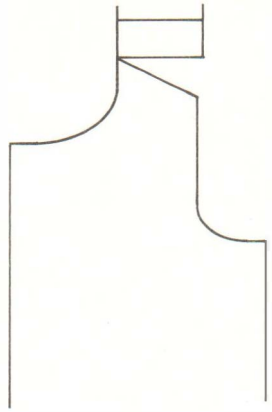

Figure 2

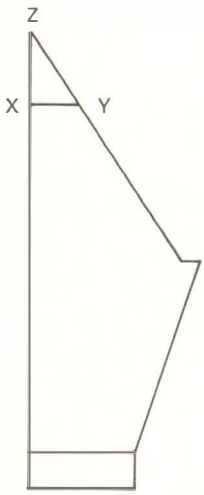


Figure 3

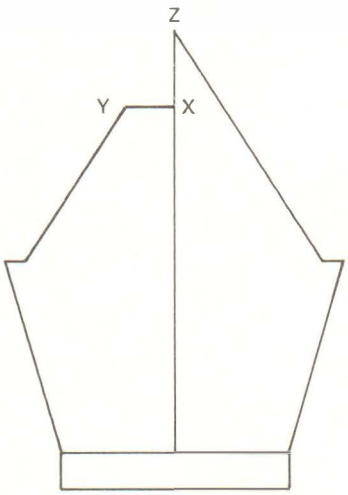


Figure 4

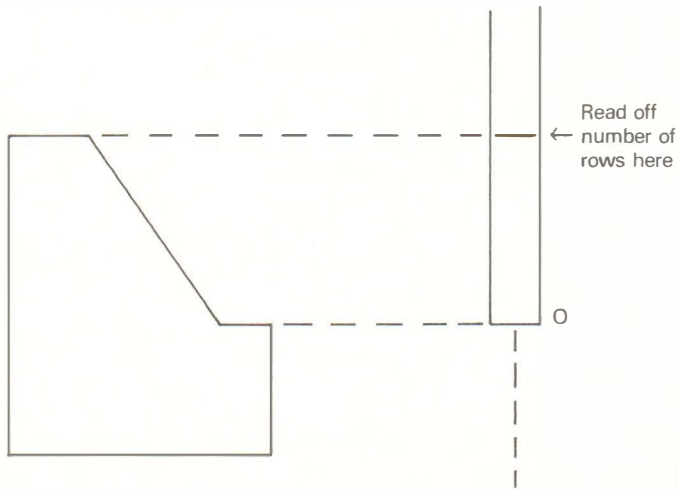


Figure 5

measurement for 60 rows and use that scale for your measuring; e.g. if 60 rows measure 12cm, choose the stitch scale for 12 x ⅔ = 8cm, which is the scale marked 80.

While on the subject of the two ways of quoting swatch measurements — stitches/rows to 10cm and measurement over 40 stitches/60 rows — it's easy to convert one to the other, as long as you have the green ruler. If you need to convert a 28 stitch, 40 rows to 10cm tension into measurements over stitches and rows, place the S (stitch) side of the green ruler with the very start against the 0 position of a metric ruler. Read off on the metric scale where the 28 on the green ruler comes, and that is the measurement in centimetres over 40 stitches. Turn the ruler over to the rows side and repeat for the 40 row mark. Or, of course, if you have the tension in centimetres, you can work the reverse way to get your 10cm figures. This can also be useful when trying to gauge the tension of a hand knitting pattern; getting used to basic tensions is always a good guide as to thickness of the yarn recommended, even when it may be unfamiliar to you.

Next time I'll deal with one or two other outlines which may cause you some puzzlement, such as A-line skirts, sideways knits; and continue with some of the things I call 'tricks of the trade' — you've already met up with one or two today!

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● August...
Thought for the Day
*To err is human, to really foul things up requires a computer*

# On the up and up

by
A R TRAYLEN
Yarn Markets (UK) Ltd

This is the story of a man and the huge store group he manages. He and his Group will remain nameless until the last line of this article, and so try to guess from the clues given which store this may be, before you reach that point. The man may not be so well known, but the store is.

As a young man, he played football for Chelsea, and cricket for Kent and the Minor Counties. Whilst on a cricket tour, he happened to be in the Grand Hotel at Eastbourne, when one of those chance meetings that comes but once in a lifetime occurred. The team was in dinner jackets and Jack, a Jewish businessman, was impressed and offered each of them a job, should they wish. Our Mr Ian was the only one to apply, somewhat half-heartedly but the offer of a company car, apart from the salary, clinched the deal.

His first job was loading lorries, progressing to buyer of fruit and vegetables at Covent Garden — in fact learning every facet of the business. Working his way up brought him into contact with Jack himself, the Chairman and they, quote: 'fought like cat and dog'; despite this, both respected one another enormously.

This was a protégé who was going to rewrite the business. Sir Jack — as he now is — was, in his estimation, a magnificent retailer who had built an empire on the philosophy of 'Pile 'em high and sell 'em cheap'. By the mid-1970s, this was no longer applicable in competing with the other more upmarket giants as they grew apace. Mr Ian decided it was go under or fundamentally change. The latter course was chosen and the days of 'living by the seat of the pants' were over. Out there were M & S and Sainsbury's and the firm had to go upmarket quickly and research heavily; it did, it outperformed its rivals and last year, now Sir Ian, earned himself half a million pounds. He admits to being a managers manager, going through the checkouts unknown, visiting as many stores as possible. In board meetings, he states that a vote has never been taken, but strong opinions are expressed, and in the end it becomes obvious which is the best way forward.

Sir Jack Cohen can indeed be proud of his ex-cricketer, trainee, Sir Ian MacLaurin.

*Sir Ian MacLaurin is currently Chairman of Tesco Stores and a Director of Guinness and Natwest Bank.*

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***AND a note to clubs and knitters - we now have a number of new, hard-backed knitting books to offer if you have a handy tip or idea printed in this feature!***


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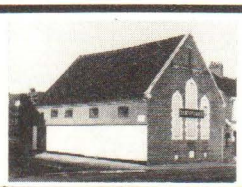

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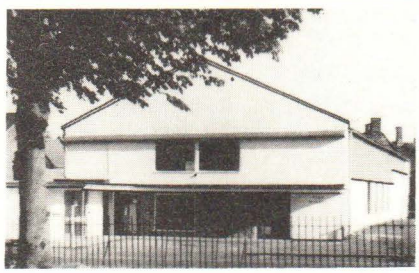

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